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THE  
HUNDRED GREATEST MEN  
PORTRAITS

ONE HUNDRED GREATEST MEN OF HISTORY

*REPRODUCED FROM FINE AND RARE ENGRAVINGS*

VOLUME II

Art

ARCHITECTS AND SCULPTORS, PAINTERS, MUSICIANS

LONDON  
SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON  
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## LIST OF PORTRAITS

IN THE

### SECOND VOLUME



PHIDIAS

PRAXITELES

LEONARDO DA VINCI

MICHAEL ANGELO

RAPHAEL

CORREGGIO

TITIAN

RUBENS

REMBRANDT

BACH

HANDEL

MOZART

BEETHOVEN



## INTRODUCTION TO VOLUME II.

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Si l'on veut comprendre une œuvre d'art, il faut y croire. En présence d'une figure peinte ou sculptée, vous devez oublier qu'elle est peinte ou sculptée, imaginer qu'elle est vivante. L'homme qui possède cette faculté d'illusion ne l'a pas toujours fraîche et vive; il est des heures où, en face de la plus belle statue et de la meilleure peinture, il ne sent rien: alors, il se tait et s'en va, attendant que la sensibilité lui revienne. Mais, aux bonnes heures, dans les musées silencieux, dans les longues et froides galeries, ce sont les promeneurs qui lui semblent de vaines ombres; il ne les voit qu'à peine; il en détourne ses yeux. Pour lui, ce sont des figures manquées, des ébauches mal venues, il n'y a de réel que les formes dessinées ou modelées par les maîtres. Il s'arrête longuement devant ces formes idéales; leur attitude, leur geste, leur physionomie, chacun de leurs traits lui dit quelque chose; il entre dans la pensée et dans la volonté des personnages; il conjecture ce que tout à l'heure ils vont faire. Il se représente leur passé, leurs alentours, le monde où ils ont vécu, du moins le monde où ils pourraient vivre; il les suit dans les détails de cette vie qu'il leur attribue; il voit leurs passions et leurs actions, si différentes des nôtres; il les en loue ou les en blâme, il leur parle tout bas, et parfois, de leurs lèvres muettes, il croit entendre sortir une réponse. Après ce dialogue intime, il les connaît, comme nous connaissons un étranger que nous avons fréquenté longtemps; il est capable de les comparer entre eux, de démêler leurs caractères, de les grouper en familles et en races. En effet, comme les hommes ordinaires, ils forment des familles et des races, dont chacune a sa structure anatomique, son tempérament physiologique, ses besoins, ses instincts, ses aptitudes physiques et mentales, son éducation, ses croyances, bref son âme et son corps. C'est une humanité supérieure, mais analogue à l'autre, et l'illusion

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par laquelle nous lui prêtons la vie est une lumière qui nous dévoile son véritable fonds.

Car remarquez la façon dont elle s'est faite. Non-seulement l'artiste en a pris les matériaux dans les hommes de son pays et de son temps, mais encore il ne les a combinés que pour mieux exprimer quelque caractère essentiel de sa race et de son époque. Dans les figures réelles, ce caractère était obscur, incomplet, fragmentaire ; c'est la figure idéale qui le dégage, le précise et le manifeste à tous les yeux. Partout les grands artistes ont été les hérauts et les interprètes de leur peuple : Phidias en Grèce, Rubens en Flandre, Titien et Véronèse à Venise, Murillo et Velasquez en Espagne. Leur instinct et leur intuition les font naturalistes, historiens, philosophes ; ils repensent l'idée qui constitue leur nation et leur siècle, ils reprennent le moule dans lequel la nature a coulé leurs contemporains et qui, chargé d'une fonte réfractaire, n'a encore fourni que des formes grossières ou ébréchées ; ils le yident, ils y versent leur métal, un métal plus souple ; ils chauffent leur fournaise, et la statue, qui, sous leur main, sort de l'argile, reproduit pour la première fois les vrais contours du moule que les coulées précédentes, encroûtées de scories et lézardées de cassures, n'avaient pas su figurer.

Deux forces principales déterminent les pensées et les actions des hommes : l'une qui est la nature, l'autre qui est la culture. Considérez tour à tour ces deux forces dans les œuvres d'art qui les rendent visibles. Chaque école a représenté un tempérament, le tempérament de son climat et de son pays, et chaque école l'a représenté avec une plénitude et une saillie que les hommes réels n'ont jamais atteinte. Vous trouverez chez les maîtres florentins le type allongé, élancé, musculeux, aux instincts nobles, aux aptitudes gymnastiques, tel qu'il doit se développer dans une race sobre, élégante, active, d'esprit fin, et dans un pays sec. Les maîtres vénitiens ont découvert les formes arrondies, onduleuses et régulièrement épanouies, la chair ample et blanche, les cheveux roux ou blonds, le type sensuel, spirituel, heureux, tel qu'il peut se dégager dans un pays lumineux et humide, parmi des Italiens que leur climat rapproche des Flamands, et qui sont poètes en matière de volupté. Rubens, Crayer et Jordaens vous montreront le Germain blanc ou blafard, rosé ou rougeaud, lymphatique, sanguin, carnassier, grand mangeur, l'homme de la contrée septentrionale et aquatique, grandement taillé, mais non dégrossi, de forme irrégulière et débordante, plantureux de chair, brutal et débridé d'instincts, dont la pulpe flasque

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rougit subitement par l'afflux des émotions, s'altère aisément au contact des intempéries, et se défait horriblement sous la main de la mort. Les peintres espagnols mettront sous vos yeux le type de leur race, l'animal sec, nerveux, aux muscles fermes, durci par la bise de ses sierras et la brûlure de son soleil, tenace et indomptable, tout bouillonnant de passions comprimées, tout ardent d'un feu intérieur, noir, austère et séché, parmi des tons heurtés d'étoffes sombres et de fumées charbonneuses, qui tout à coup s'entr'ouvrent pour laisser voir un rose délicieux, une pourpre de jeunesse, de beauté, d'amour, d'enthousiasme, épanouie sur des joues en fleur. Par une sympathie involontaire et pénétrante, chaque maître a compris, jusque dans ses profondeurs, une espèce de corps organique, sa substance, sa constitution, ses proportions, les variétés qu'il peut fournir, son caractère dominant, ses caractères dérivés, les instincts animaux qu'il comporte, l'admirable harmonie de toutes ses pièces et la logique rigoureuse qui lui rattache tous les détails de son action.

Avec le naturel inné, la figure idéale exprime aussi la culture acquise. Une statue comme le Thésée du Parthénon ou le Combattant du Louvre est le résumé de toute l'éducation grecque. Pendant les siècles, les lois, la religion, les mœurs, les cérémonies ont travaillé à faire l'athlète accompli, la parfaite statue vivante. Dans les gymnases, tous les muscles de l'adolescent ont été fortifiés et assouplis; on n'en a point négligé; les maîtres, en véritables artistes, ont voulu que les diverses parties du corps se fissent équilibre, et l'ont exercé de façon à lui donner, non-seulement la vigueur, la résistance et la vitesse, mais encore la symétrie et l'élégance. L'arrière-bras, si maigre aujourd'hui, les omoplates, mal garnies et raides, se sont remplies et ont fait un pendant proportionné aux hanches et aux cuisses. La rotule, les articulations, toute l'ossature, jadis saillantes, se sont effacées et n'ont plus été qu'indiquées. La ligne des épaules, autrefois horizontale et dure, s'est infléchie et adoucie. Le pied, d'abord trop étalé et trahissant une parenté simienne, s'est arqué et est devenu plus élastique pour le saut; le talon, d'abord avachi et veule, s'est circonscrit dans un ovale net. Bref, toutes les formes se sont ennoblies et ont pu fournir des modèles au statuaire. D'autre part, l'orchestrique, en préparant le jeune homme aux danses militaires ou sacrées, a complété l'œuvre de la gymnastique; elle lui a enseigné l'attitude, le geste, l'action sculpturale; elle l'a mis dans un chœur qui est un bas-relief mouvant; elle en a réglé les poses, les draperies, l'ordonnance, les évolutions,

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de façon à faire de chaque groupe une œuvre d'art, une œuvre d'art si belle que sur la frise du Parthénon on a copié le défilé des Panathénées, et que la pyrrhique a suggéré les sculptures de Phigalie et de Budrun. Ainsi le maître de chœur et le maître de gymnase ont fait de leur mieux. Mais, s'ils ont approché du but, ils ne l'ont pas touché. Ils ont eu beau former et instruire leurs jeunes gens ; dans ces corps déjà si beaux, il reste des imperfections ; du moins il en reste pour un œil plus perçant. Un autre maître arrive, Polyclète, Phidias ou Praxitèle, avec ces perceptions délicates, ces divinations supérieures, ces compréhensions de l'ensemble qui font le génie ; à travers les modèles qu'on lui présente, il imagine une forme plus pure, des proportions plus justes, une vie mieux équilibrée, une âme plus sereine, plus saine et plus haute, et, pour l'exprimer, il a l'airain ou le marbre plus dociles que l'organisme humain. Le voilà enfin, debout et visible, le jeune homme idéal que toute la culture grecque conspirait à produire : c'est dans cet airain ou dans ce marbre qu'elle atteint sa réussite et son achèvement.

Même spectacle, si l'on regarde l'éducation contraire, celle qui mortifie le corps, dédaigne la vie terrestre et tourne toute la pensée du côté du ciel. Considérez le développement de cette culture depuis dix-huit siècles, les savantes disciplines qu'elle a instituées, les milliers de couvents qu'elle a bâtis, les millions d'âmes qu'elle a conduites. L'effort a été prodigieux et dure encore.—Et cependant, pour en saisir tout l'effet, c'est aux grands artistes qu'il faut recourir, au Pérugin, à Carpaccio, à Holbein, à Fra Angelico, surtout à Hans Memling ; tant qu'on n'a point contemplé les peintures de l'hôpital de Bruges, on n'a point vu la vraie religieuse.—Elle est là, immobile, enveloppée d'un double et triple vêtement, dont rien ne dérangera jamais les plis raides ; le corps atténué disparaît ; on le soupçonne à peine ; les épaules sont étroites, les bras grêles ; toute la vie s'est concentrée dans la tête. Et quelle tête étrange ! Sur un col long et délicat, un ovale qui va s'élargissant vers le haut, une lèvre supérieure très-haute, une arcade sourcilière encore plus haute, un vaste front bombé, vaguement bosselé, et comme comblé de pensées mystiques ; les yeux regardent sans voir. Par la profondeur et l'intensité absorbante de son rêve, une telle figure est hors du monde ordinaire, à tout jamais fixe dans son attitude, impassible et recueillie pour l'éternité. Désormais son état est la contemplation persistante sans images et sans paroles, dont parlent les docteurs. Rien de violent dans cet état, point de transports, nulle illumination vive ; c'est la

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placidité de la croyance absolue, la paix de l'âme conservée dans le cloître comme dans un Bois-Dormant. Rien ne la trouble dans sa quiétude douce et un peu triste. Autour d'elle les actions sont réglées et les objets sont ternes ; tous les jours, les heures uniformes ramènent devant elle les mêmes murailles blanches, les mêmes reflets bruns des boiseries, les mêmes plis tombant des capuchons et des robes, les mêmes bruissements des pas qui vont au dortoir ou à la chapelle. Les sensations délicates, indistinctes s'éveillent vaguement dans cette monotonie ; elle se sent enveloppée, soutenue, portée à toute heure par la toute-puissance, par la divine bonté à laquelle elle s'abandonne, et la piété tendre, comme une rose abritée par les brutalités de la vie, s'épanouit loin de la grande route où se heurtent les pas humains.—Voilà ce que dit cette figure ; revenez devant elle, et chaque fois elle vous parlera plus intimement et plus à fond ; vous aurez beau puiser dans l'œuvre, vous n'épuiserez pas tout ce que le maître y a mis.—Tel est l'office de l'art ; les grandes forces qui façonnent l'humanité sont des ouvriers insuffisants ; elles ne font leur œuvre qu'à demi, elles ne produisent que des ébauches ; mais ce qu'elles ont ébauché, l'art l'accomplit.

H. TAINÉ.



## INTRODUCTION TO VOLUME II.

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HE who would understand a work of art must believe in it. In presence of a painted or sculptured figure, he must forget that it is painted or sculptured, and imagine that it is living. This faculty of illusion is not always active in the man who possesses it; there are times when, standing before the finest statue and the best painting, he feels nothing. Then he goes away, waiting until his power of feeling shall revive. But, at opportune moments, in the museums where silence reigns, in the long chill galleries, the visitors seem to him to be vain shadows; he hardly sees them; he turns away his eyes from them. To his mind they are only the failures of the sculptor, the unsuccessful sketches of the painter. Nothing has reality for him, except those forms which are drawn and modelled by the masters. He lingers long before those ideal figures; in their attitudes, their gestures, their physiognomy, in each of their features there is meaning for him; he enters into the thoughts and the will of those beings; he conjectures what they are all about to do anon. He represents to himself their past history, their surroundings, the world in which they have lived or might live; he follows them into the details of that life which he attributes to them; he contemplates their passions and their actions, so widely different from ours, and metes out praise or blame to them. He speaks to them low and softly, and sometimes he believes that an answer comes to him from their mute lips. When he has thus discoursed with them he knows them, as we know a foreigner whose society we have long frequented; he is able to compare them with each other, to distinguish their characteristics, to form them into groups of families and races. And in reality they do, like ordinary men, form families and races, each with its anatomical structure, its physiological temperament, its necessities, its

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instincts, its physical and mental aptitudes, its education, its beliefs, in short, its body and its soul. This is a humanity, analogous with, but superior to the other, and the fancy by which we endow it with life is a light which reveals to us its true depths.

Let us observe the way in which this humanity has been fashioned. Not only has the artist taken the materials of it from among the men of his country and his time, but he has combined them only that he may the better express some essential characteristic of his race and epoch. In the real figures this characteristic was incomplete and fragmentary ; it is the ideal figure that sets it forth, diffuses, and manifests it to every eye. Great artists have everywhere been the heralds and the interpreters of their people : Phidias in Greece, Rubens in Flanders, Titian and Veronese at Venice, Murillo and Velasquez in Spain. They are naturalists, historians, and philosophers, by instinct and intuition ; they re-think the idea that constitutes their nation and their age ; they take the mould in which Nature has cast their contemporaries, and which, filled with refractory stuff, has hitherto turned out only coarse or cracked forms. They empty it, pour in their own metal, one of a more supple kind ; they heat their furnace, and the statue, which under their hand comes out of the clay, reproduces for the first time the true form of the mould, which the preceding cast, encrusted with cinders and fissured with cracks, failed to represent.

Two chief forces determine the thoughts and the actions of men ; one of these is Nature, the other is culture. Each school has represented a temperament, the temperament of its climate and its country, and each school has represented it with plenitude and salience such as real men have never attained. In the works of the Florentine masters we find the long, thin, muscular type, with noble instincts and gymnastic aptitudes, such as ought to develop themselves in a sober, elegant, active race, of keen intelligence, living in a dry climate. Among Italian painters, the Venetian masters have displayed rounded, undulating, and regularly developed forms ; rich full flesh, red or fair hair, the sensual, happy, witty type, of a region at once luminous and humid, whose climate causes its people, poets in the matter of enjoyment, to resemble the Flemish. Rubens, Crayer, and Jordaens will show us the white or sallow, the rosy or red German, lymphatic, sanguineous, carnivorous, a great eater ; the man of the northern and aqueous

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country, of great but rough-hewn stature, of irregular and overgrown form, fleshy, rude, and of unskilled instincts, whose flabby pulp reddens suddenly under the influence of emotion, is readily affected by disease and weather, and decomposes horribly under the hand of death. The Spanish painters will place before our eyes the type of their own race, the tough, nervous animal, with firm muscles, hardened by the cold blasts of the Sierras and the fierce rays of the sun; tenacious and indomitable, seething with repressed passions, burning with inward fire, dark, austere, and dried up, among harsh tones of sombre stuffs and sulphurous smoke, which suddenly clear themselves away and reveal a delicious rose tint, the hue of youth, of beauty, of love, of enthusiasm, upon cheeks in the full bloom of loveliness. An involuntary, all-pervading sympathy has taught each master to understand, even to its inmost depths, one species of organic body, its substance, its constitution, its proportions, the varieties which it can supply, its ruling disposition, its derived characteristics, the animal instincts which befit it, the admirable harmony of all its members, and the unerring logical connection between every detail of its action and that body.

Together with innate life, the ideal figure also expresses acquired culture. A statue like the Theseus of the Parthenon, or the Fighter of the Louvre, is the outcome of the entire Greek education. During long ages, laws, religious manners, and ceremonies have worked together to make the finished athlete, the perfect living statue. In the Gymnasia all the muscles of the youth have been made strong and pliant; none of them have been neglected, the masters, true artists, would have the different portions of the body balance each other, and have so trained it as to give it not only vigorous power of resistance, and speed, but also symmetry and elegance. The forearm, so thin nowadays, the shoulder blades, stiff and meagre, were filled out, and formed a well-proportioned pendant to the hips and thighs. The patella, the articulations, the entire bony structure, formerly salient, were flattened and merely indicated. The line of the shoulders, previously hard and horizontal, was bent and softened. The foot, at first splay, and revealing a simian origin, became arched and elastic; the heel, at first heavy and spreading, was reduced to an oval. In short, all forms were ennobled, and became fit to furnish models to the sculptor. On the other hand, the culture of the Gymnasium was supplemented by that of the Orchestra, or School of the Arts of

Dancing and Pantomime. The young man was taught sculptural attitude, action, and gesture, he was placed in a Choir, which is a bas-relief in action ; poses, draperies, arrangement, evolutions, were all so regulated as to make of each group so beautiful a work of art, that the procession of the Panathenæa was copied on the frieze of the Parthenon, and the Pyrrhic dance suggested the sculptures of Phygalia and Budrun. Thus the leader of the Choir and the master of the Gymnasium did their best. But, although they neared the goal, they did not quite reach it. They did indeed form and instruct their young men, nevertheless, there still remained imperfections in those already well-favoured and well-trained bodies, perceptible to a more discerning eye. Another master comes, Polycletes, Phidias, or Praxiteles, with more delicate perceptions, with loftier conceptions, with the comprehension of completeness that constitutes genius ; and, looking beyond the models which were presented to him, he imagined a form more pure, proportions more correct, a better balanced life, a soul more serene, more healthy, and more lofty, and for the expression of all this, he has brass or marble, which are more manageable materials than the human organism. At length the ideal young man, whom the whole of Greek culture had conspired to produce, stands forth, visible and erect ; in that brass or in that iron the Greek culture attains its success and its completion.

The spectacle is a similar one if we contemplate the opposite education, that which mortifies the body, disdains the terrestrial life, and directs the mind entirely towards heaven. Consider the development of that culture during eighteen centuries, the wise methods of discipline it has instituted, the thousands of convents it has built, the millions of souls it has guided. The effort has been prodigious, and it is still going on. And yet, in order that we may appreciate the full effect of it, we must have recourse to the great artists, to Perugino, to Carpaccio, to Holbein, to Fra Angelico, above all, to Hans Memling. He who has not contemplated the paintings in the Hospital of Bruges has not seen the real Religious. She is there, motionless, clothed in a double and triple garment, whose stiff folds shall never be disturbed ; the attenuated body disappears, it is hardly to be guessed at beneath the vesture, the shoulders are narrow, the arms are slender, the life has concentrated itself entirely in the head. And what a strange head ! Balanced on

a long and slender throat, oval in shape, widening towards the brow, the upper lip very much arched, the eyebrows still more arched, a wide, rounded forehead, with irregular bumps in it, and seemingly full of mystic thoughts ; eyes which gaze without seeing. By the depth and the absorbing intensity of its dream, such a figure is placed outside the ordinary world, fixed for ever in its attitude, impassive, and "recollected" to all eternity. Henceforth its state is that of abiding contemplation, without images and without words, of which the Doctors speak. There is nothing violent in this condition, there are no transports, there is no vivid illumination ; there is the placidity of absolute belief, the peace of the soul preserved in the cloister as though it were a Sleeping Wood. Nothing troubles it in its sweet and somewhat sad quietude. All surrounding actions take place by rule, and all surrounding objects are dim ; every day the uniform hours bring before it the same white walls, the same brown shadows from the carved wood-work, the same falling folds of hood and habit, the same rustling of steps passing to chapel or to dormitory. Delicate, indistinct sensations are vaguely aroused in this monotony ; the soul feels itself ever surrounded, sustained, uplifted by omnipotence, by divine goodness to which it abandons itself, and tender piety, like a rose sheltered from the storms of life, unfolds itself, far from the high-road whereon human footsteps hustle each other. This is what that figure tells us ; return and stand before it again ; each time it will speak to you more profoundly and familiarly ; you may draw ever so deeply from the stores of the work, you will never exhaust all that the master has placed therein. Such is the office of Art ; the great forces which fashion humanity are insufficient workmen ; they half-do their work, they only do but produce sketches. That which they merely outline, Art completes.



## N O T E

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IT has been thought advisable to say a few words in order to explain the arrangement adopted for this volume. Of the five members of the Fine Art family, the three sister arts, Sculpture, Painting, and Music, occupy a special and peculiar place; the other two, Architecture and Poetry, contain an element of the useful, but these three do not rest upon this basis of utility—their chief function in the scale of things is to be beautiful.

If not the highest, they are at least the rarest; Architecture and Poetry, like the art of war, belong to all ages—they are the necessities of civilisation; but these others only appear at certain bright and happy epochs—they flash out and are lost again—they are the luxuries of civilisation.

The brilliant historical epochs of the world are three: the Age of Pericles, the Renaissance, the Revolution. Sculpture was the art of the first, Painting of the second, Music of the third.

The Germans say that music is liquid beauty, and sculpture is solid beauty; sculpture is crystallised music, &c. If this be true, painting stands between the two and forms the transition, and it is a fact that it stands, in historical development, between them.

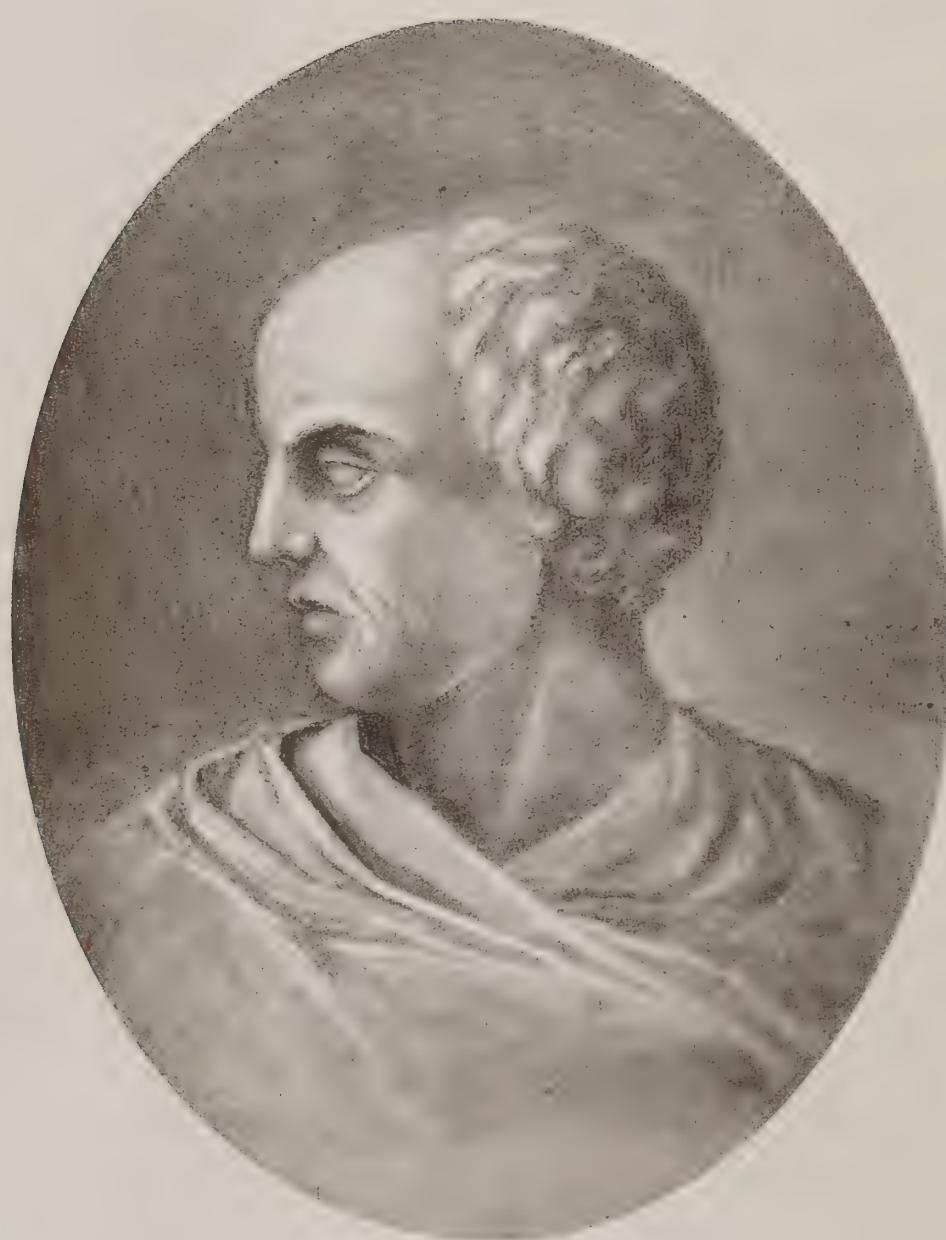
Art is thus seen in the course of history to have passed across the spectrum—to have passed from the pole of repose to the pole of action; from a static mode of expression to a dynamic mode of expression.

The representatives of the three great artistic and historic phases are Phidias, Raphael, and Beethoven. Each of these leaders is the centre of a group; to know these groups, and to be acquainted with the lives of their different members, is to know three of the most important epochs which the world has seen.

The knowledge is useful, for it teaches us how to anticipate another epoch, with a new art and new masters. What will be the art of the future?









PHIDIAS

FROM THE SHIELD OF MINERVA

# PHIDIAS

488-432 B.C.

## ANTIQUÉ SCULPTURE

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PHIDIAS is one of those geniuses of antiquity whose reputation has been maintained with ever-increasing lustre. His name, which was never pronounced except with honour in the time of Alexander and of Augustus, has excited the admiration of barbarous ages, and has acquired additional splendour in being handed down to modern times. Very little is known, however, of the history of this famous artist. Several events of his life, which once appeared certain, have been contested, while others have been admitted, although devoid of proof, and even, it would seem, against the weight of evidence.

As this master was incontestably one of the principal authors of the extraordinary and rapid progress which the art of sculpture made in his lifetime, it is important to ascertain the date and the circumstances of so notable a change.

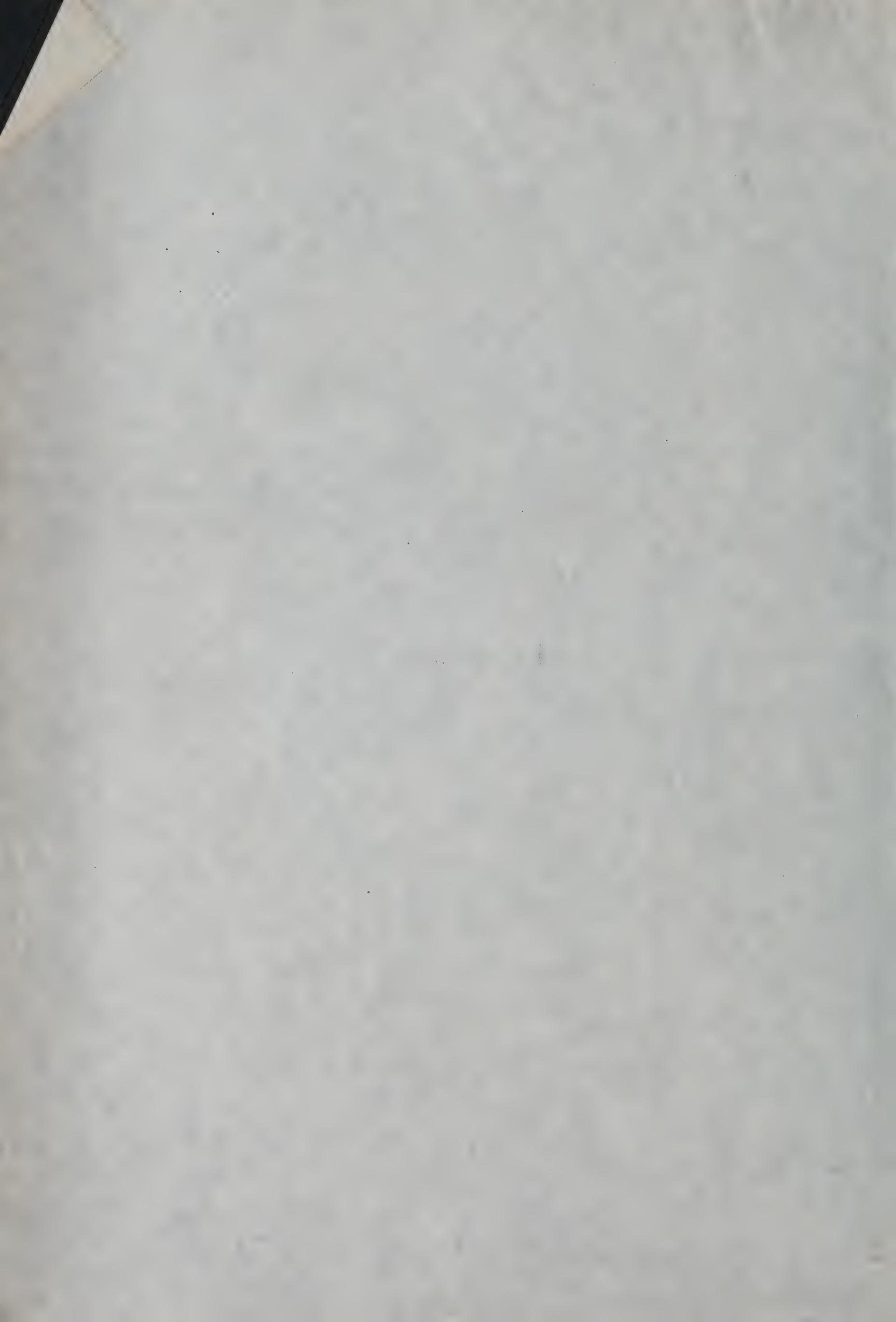
Phidias was born at Athens ; his father was named Charmides. Two facts are certain in the chronological history of his life. The first is that the statue of Minerva, which he erected in the Parthenon of Athens, was finished in the year 438 b.c., and that he represented himself in the

bas-reliefs which adorned the shield of the goddess, as a bald-headed old man. The second fact is that he introduced in the bas-reliefs of the throne of Jupiter at Olympia the figure of the youth Pantarces, placing on his head the crown which he had won in the Olympian games of the 86th Olympiad (B.C. 436). It may be assumed that Phidias was born about the year 488 B.C. He studied his art first under Hegias of Athens, and next under Ageladas, of Argos, who was one of the most illustrious sculptors of his time. The first public work of Phidias was probably the statue of Athena (Minerva) at Platæa. The Athena Promachus, which stood on the Acropolis at Athens, between the Parthenon and the Propylæa, must have been executed soon afterwards. This statue was of bronze. With the pedestal it was between 50 and 60 feet high, and navigators, on coming round the cape of Sunium, could perceive the point of the goddess's spear and the crest of the helmet. Phidias was not entrusted single-handed with the execution of so colossal a work, for the painter Parrhasius designed the bas-reliefs on the shield, and Mys designed them.

It was probably about the same time that Phidias executed the statue of Minerva in the town of Pellene, in Achaia. This figure was of ivory and gold. The employment and the union of these materials in sculpture were not a new invention, for examples of their use are found in the most remote times; but it was reserved for Phidias, thanks to the growth of wealth and luxury, to produce colossal statues of this kind, which surpassed by their magnificence all that had preceded them, and to create models which after ages should not have the ambition even to equal.

The administration of Cimon was also rendered memorable by another work of Phidias, namely, the offering which the Athenians consecrated in the Temple of Delphi, in memory of the victory at Marathon. It was composed of thirteen statues, that of Miltiades being placed by the side of Apollo and Minerva. The rank accorded to Miltiades, although he had died in prison, clearly shows that this monument belongs to the period when Cimon, in all the splendour of his glory, restored to his father the honour which the latter had so justly merited. It was also at the epoch of the greatest power of Athens, when the victories of Cimon increased the number of her allies that the inhabitants of the Isle of Lemnos offered to the Athenians the statue which, in consequence of its origin, was called the

PHIDIAS





Paul Marie



Lemnian Minerva. Phidias impressed on this figure a beauty to which art had not before attained. Lucian preferred it to all the other statues modelled by this great artist, and Pausanius does not hesitate to say that of all the images of Minerva produced by Phidias this was the most worthy of the tutelary Goddess of Athens. The statue of the Mother of the Gods, placed in the temple of that goddess at Athens, and the Amazon of the Temple of Delphi, which are also reckoned among the first productions of Phidias, date from about the same period. The sculptor had now trained two pupils who were worthy of him—Alcamenes and Agoracritus. Both these young artists executed, in a competition, marble figures representing Venus Urania. The work of Alcamenes was preferred to that of his rival. It was said that the master had worked at it, and this opinion was so well established that the ancients appear generally to have attributed it, not to Alcamenes, but to Phidias himself.

These different works had acquired for Phidias a brilliant reputation when the government of Pericles succeeded to that of Cimon. Phidias was now appointed superintendent of all the works undertaken by order of the people. The Temple of Minerva, called the Parthenon, was commenced about this time, and Phidias executed the statue of the goddess, which was placed in the interior, and some of the sculptures which adorned the outside of the edifice. Writers never speak of this statue of Minerva without raptures, yet what has rendered the name of the artist immortal proved at that time his ruin. He had carved upon the shield of the goddess his own portrait and that of Pericles. This was censured as impiety, and he was also charged with embezzling part of the gold intended for the statue. Of the last charge he was acquitted, but on the other imprisoned. These accusations, however, came five years later. In the meantime he had gone to Elis, and had produced his Jupiter Olympus, which was afterwards ranked among the most wonderful works of art in the world. It was executed with “astonishing sublimity of conception,” its dimensions being 60 feet high, and every way proportioned. “The majesty of the work equalled the majesty of the God,” says Quintilian, “and its beauty seems to have added lustre to the religion of the country.” This celebrated statue was removed by the Emperor Theodosius to Constantinople, where it was destroyed by a fire A.D. 475.

Other statues are ascribed to Phidias on doubtful testimony. Among

them is one of the two horses in front of the Palazzo di Montecavallo at Rome. The Elgin Marbles in the British Museum include many sculptures executed by Phidias, as has been generally supposed, or under his direction. They exhibit the highest development of Greek art. As types of beauty they have never been surpassed, and even in their present fragmentary condition they afford models of form which modern art has not been able to equal.

As a candidate for the honour of future ages, Phidias was singularly fortunate. He saw the rise and grandeur of the noblest century of the world. He carved its ideals in marble, and enshrined them in a temple, and this temple, with its works, has become the standard by which all succeeding art is, either consciously or unconsciously, measured.

Moreover, he had the good fortune to be inspired at this happy moment with such a realisation of the image of the Supreme Deity that its expression in material shape served to establish the type for all time.

We may form some conception of the character of that lost work by the study of the well-known head—the Jupiter Otricoli. The high and expansive arch of the forehead, the masses of hair gently falling forward, the largeness of the facial angle, which exceeds 90 degrees, the shape of the eyebrows, the perfect calmness and commanding majesty of the large and full opened eyes, the expressive repose of all the features, and the slight forward inclination of the head, are the chief elements that go to make up that representation which, from the time of Phidias downwards, has been regarded as the perfect ideal of supreme majesty and entire complacency of the “father of gods and men” impersonated in human form.

“ There exists a God, Creator, and Father of all beings, older than the sun, older than the heavens, greater than time, greater than eternity, greater than Nature itself, which dissolves and perishes ; a God that the voice cannot express, that the eyes cannot see, but still one that imperfect man, a prisoner in the flesh, has need to imagine in sensible forms. Statues are the material symbols of the inaccessible Divinity. The duty of the artist is to comprehend the Divine Nature, and to make it comprehensible to the consciousness of his fellow men. With the Greeks it was the art of Phidias that awakened in their souls the souvenir and the thought of Deity.”

The distinguishing characteristic of the art of Phidias was ideal beauty, and that of the sublimest order, especially in the representation of divinities,

and of subjects connected with their worship. While on the one hand, observes Mr. Philip Smith, he set himself free from the stiff and unnatural forms which, by a sort of religious precedent, had fettered his predecessors of the archaic or hieratic school, he never, on the other hand, descended to the exact imitation of any human model, however beautiful; he never represented that distorted action, or expressed that vehement passion, which lie beyond the limits of repose; nor did he ever approach to that almost meritricious grace, by which some of his greatest followers, if they did not corrupt the art themselves, gave the occasion for its corruption in the hands of their less gifted and less spiritual imitators.

Of the four schools of sculpture existing at the commencement of the century of Phidias, two were chief—the school of *Ægina* and the school of Athens. Art was redeemed from archaic rudeness and developed into perfect beauty: physical beauty in the one school, the fair expression of which is seen in the *Æginetan Marbles*; spiritual beauty in the other, the grand example of which is still seen in the mutilated remains of the Parthenon.

Wherever art is normally developed it passes through three successive phases—strength, ideal beauty, grace. In the development of Greek art the first is represented by Polycletus, the second by Phidias, the third by Praxiteles. Polycletus wrought out the perfect body; Phidias added to this the noble and beautiful face, the face of the Jupiter Otricoli, the Juno Ludovisi, the Minerva Velletri, the Venus de Milo. After his time it became the favourite manner of the artist to make the faces of their statues express pathos or suffering, as in the Niobe or the Laocoön, and to make the bodies of the statues express allurement and grace, as in the Venus de Medicis, or the "Faun of Praxiteles."

Nothing has yet been said of Phidias as an architect, and here but a word is necessary. The design of St. Peter's is essentially the design of Michael Angelo, that of the Parthenon is attributed to Phidias. These are, perhaps, the two most famous edifices in the world, and Phidias and Michael Angelo are the two most consummate architects. No genius of the highest order, it is said, was ever devoted to architecture alone. Architecture is but the bare trunk of the art-tree: its flowers and fruit are sculpture and painting.

## CHIEF DATES IN THE CENTURY OF PHIDIAS

490	BATTLE OF MARATHON.	
479	ATHENS TAKEN BY THE PERSIANS AND BURNT	PHIDIAS, AGE 9
478	ATHENS REBUILT AND FORTIFIED BY THEMIS-	
	TOCLES ; PIRÆUS BUILT . . . . .	" " 10
471	THEMISTOCLES BANISHED . . . . .	" " 17
464	CIMON, SON OF MILTIADES, POPULAR ; HE ADORNS ATHENS; TEMPLE OF THESEUS BUILT	" " 24
459	THE LONG WALL BUILT; STATUE OF ATHENÆ PROMACHUS? . . . . .	" " 29
457	GENERAL RESTORATION OF TEMPLES DE- STROYED BY THE PERSIANS . . . . .	" " 31
444	PERICLES OBTAINS THE GOVERNMENT ; PHIDIAS OVERSEER OF ALL PUBLIC WORKS.	" " 44
442	PARTHENON DESIGNED . . . . .	" " 46
438	PARTHENON FINISHED; STATUE OF ATHENÆ DEDICATED . . . . .	" " 50
437	PHIDIAS GOES TO ELIS . . . . .	" " 51
433	STATUE OF ZEUS AT OLYMPIA . . . . .	" " 55
432	PHIDIAS ACCUSED OF EMBEZZLEMENT AND IMPIETY; IMPRISONED ; DIES . . . . .	" " 56





# PRAXITELES

384-314 B.C.

## THE LATER ATTIC SCHOOL OF SCULPTURE

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PRAXITELES is one of those illustrious masters whose names are indissolubly connected with the great revolutions that have been effected in art. "There is no one," says Varro, "however little instruction he may have received, who does not know Praxiteles." Most of the ancient writers who have spoken in his praise represent him as being distinguished by a firmness in the outlines, a grace in the attitudes, and, above all, by a delicacy in the expression of the softer affections of the soul, which announce new progress due to the age in which he lived, and particularly to his own genius. Modern writers on art have therefore searched carefully for the epoch to which he belongs. Unfortunately none of the ancient authors who speak of this celebrated statuary have made known to us either the place or the year of his birth, or the name of his instructor, or the date of his death.

It is very probable that he was a native of Athens. At all events, this inference may fairly be deduced from the fact that he resided there in his youth; and there is besides an inscription extant in which he is expressly called an Athenian.

A critical comparison of several passages in Pliny with the assertions

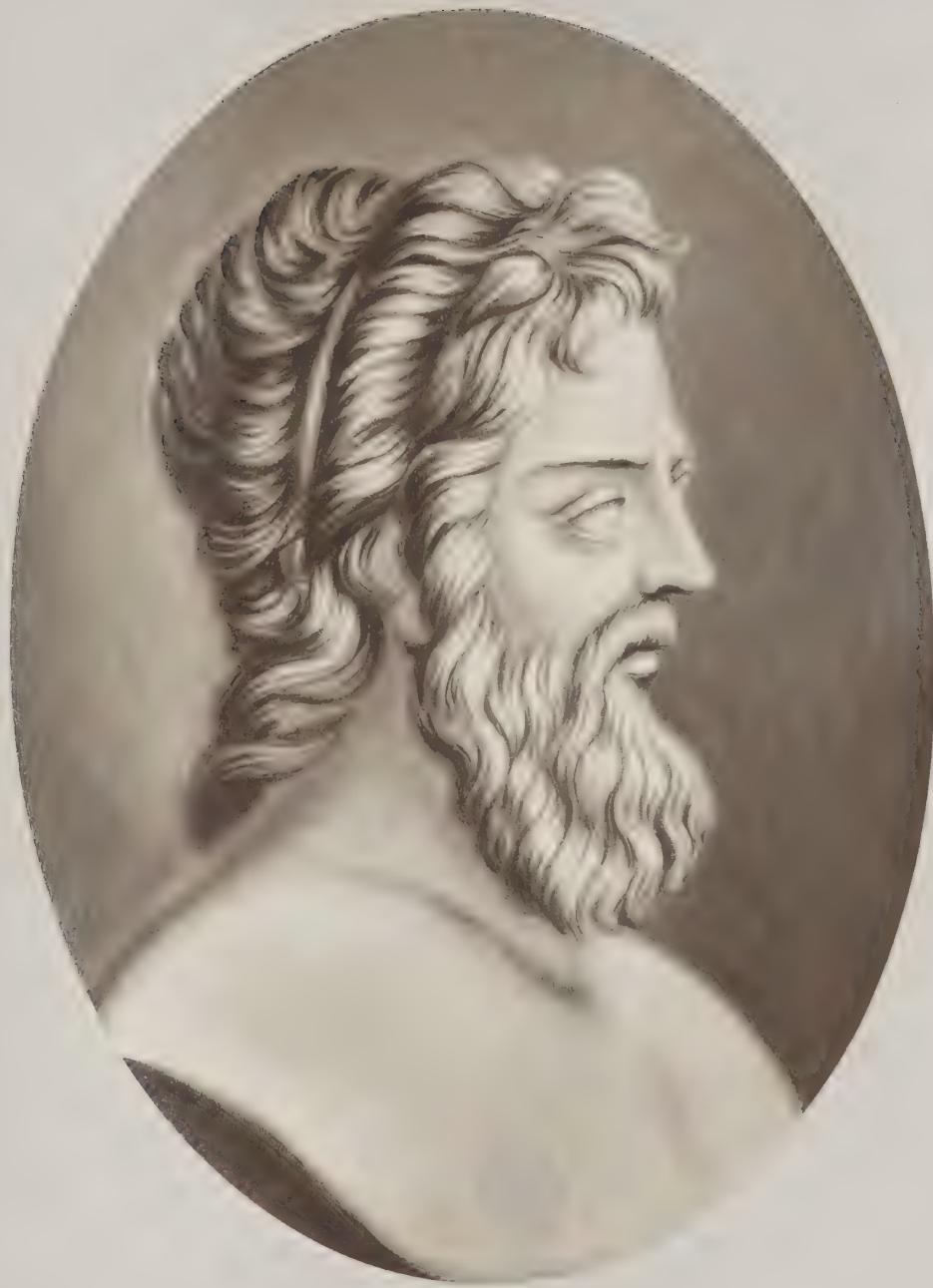
of other ancient authors, led M. Émeric-David to the belief that the epoch of Praxiteles was 332-305 B.C. A more recent biographer, however, M. Émile Gebhart, comes to the conclusion that the artist was born about 384 B.C. The date of his death is unknown; perhaps it may have occurred about 314 B.C.

Praxiteles had two sons—Timarchas and Cephisodotus—who were also distinguished as sculptors.

The works of Praxiteles are very numerous. He represented the "Twelve Gods" for an old temple at Megara, and "Juno on a Throne with Hebe and Minerva" for a temple at Mantinea. The "Rape of Proserpine" in bronze is mentioned by Pliny, and must have been a work of considerable size. "Proserpine" was again sculptured by the artist, and placed in a temple at Athens with "Ceres" and "Iacchus." Another "Ceres" is mentioned, at a later date, in the gardens of Servilius at Rome, in company with "Triptolemus" and "Flora," but it is not known from what place in Greece they were taken. "Apollo the Lizard-slayer" is known by the copies which several modern museums possess. Another "Apollo" with a "Neptune" was carried by the Romans to the Capitol. At Megara "Apollo" was accompanied by "Latona" and "Diana." Argos possessed a "Latona" by Praxiteles, and Mantinea a "Latona with her Children." The "Diana Brauronia" of the Acropolis at Athens, was by Praxiteles, as well as the "Diana" of Anticyra. Bacchus, with his companions, was a favourite of Praxiteles, who was often inspired by this subject. For example, "Bacchus," represented as an infant in the arms of Mercury, adorned the Heræon of Olympia; another "Bacchus" was preserved in the temple of Elis; and the God of Wine also formed a celebrated group with "Intoxication" and a "Satyr." The famous "Satyr" which was placed in a temple in the street of the tripods at Athens, is the subject of an amusing anecdote. Praxiteles was much attached to the beautiful Phryne, to whom he promised to give the very finest of his works if she would select it. Mistrusting her own judgment in the matter, she planned a stratagem in order to discover which he most esteemed. She sent to him a slave, who, with feigned alarm, announced that the artist's studio was in flames. Praxiteles exclaimed: "If my 'Satyr' and 'Cupid' are not saved, I am ruined." Phryne chose the "Cupid," and presented it to the town of Thespiae, which had just been laid waste by Alexander. "Thespiae is no longer of any account," says Cicero,

PRAXITELES

MAX EYE





“but it preserves the Cupid of Praxiteles, and there is no traveller who does “not visit the city to see that beautiful statue.” This Cupid was of marble; his wings were gilt; and he held his bow in his hand. Caligula had the statue removed to Rome; Claudius restored it to the Thespians; Nero deprived them of it again; and it was then placed under the portico of Octavia, where it was destroyed in a conflagration in the time of Titus. A copy made by the Athenian Menodorus remained at Athens. The numerous repetitions of this statue show the high esteem in which it was held. The city of Parium, on the Propontis, possessed another marble statue of Cupid, from the hand of Praxiteles, who also made two Cupids in bronze, which are described by Callistratus. Another Cupid by Praxiteles was possessed by the Mamertine, Heius, from whom it was stolen by Verres.

The most famous works of Praxiteles, however, were the two statues of Venus, which added lustre to the towns of Cos and Cnidus. The former was draped; the latter nude. Pliny relates that the artist, considering each of these statues to be of equal value, offered them for sale together at the same price. The people of Cos, who had always possessed a character for severe virtue, purchased the draped statue, *severum id ac pudicum arbitrantes*; the other was bought by the Cnidiots, and its fame almost entirely eclipsed the merits of the rival work. This Cnidian Venus appears to have been the first instance in which any artist had ventured to represent the Goddess entirely divested of drapery. The admiration of antiquity for this masterpiece is well known. Indeed, the Jupiter of Phidias and the Cnidian Venus of Praxiteles appear to have been regarded, in their different styles, as the two most finished productions of Greek sculpture. Everybody knows the saying of Pliny: “From all the ends of the earth people sail towards Cnidus, “in order to behold the statue of Venus.” King Nicomedes offered, in exchange for this statue, to pay off the whole public debt of the inhabitants of Cnidus, which was very considerable, but they rejected this proposal, and rightly so, adds Pliny, “for this masterpiece constitutes the splendour of “their city.” It was afterwards taken to Constantinople, where it perished by fire—together with innumerable other works of art—in the reign of Justinian. A third marble statue of Venus, formerly preserved at Thespiae, was a portrait of Phryne.

The position occupied by Praxiteles in the history of ancient art can be defined without much difficulty. He stands with Scopas, as Mr. Philip

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Smith observes, at the head of the later Attic school, so called in contradistinction to the earlier Attic school of Phidias. Without attempting those sublime impersonations of divine majesty, in which Phidias had been so inimitably successful, Praxiteles was unsurpassed in the exhibition of the softer beauties of the human form, especially in the female figure. Without aiming at ideal majesty, he attained to a perfect ideal gracefulness; and in this respect he occupies a position in his own art very similar to that of Apelles in painting.

# LEONARDO DA VINCI

1452-1519

## THE RENAISSANCE OF ART

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THIS great genius, who was distinguished as a painter, sculptor, architect, engineer, and physiologist, was born in 1452 at Castello da Vinci, a village in the Val d'Arno, near Florence. He was the natural son of a notary, who was descended from a noble family.

Nature bestowed her most precious gifts with a prodigal hand on the young Leonardo. Handsome, and endowed with a physical strength rarely equalled, he joined to those bodily advantages extraordinary dispositions for the arts and sciences. Not content with excelling in fencing, in horsemanship, in music, and in dancing, he acquired in his early years a very considerable knowledge of mathematics, physical science, philosophy, and every branch of literature. At an early age he was sent by his family to Florence, to commence his artistic education in the studio of Andrea Verocchio, a noted painter and sculptor. Being employed to paint the figure of an angel in a picture of the "Baptism of Christ," his performance so eclipsed all the rest of the composition, that Verocchio, in despair at finding himself thus surpassed by his pupil, renounced painting altogether. Leonardo executed various works in Florence, which gave him so high a

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reputation, that in 1481 he was invited to the court of Lodovico Sforza il Moro, then Regent, afterwards Duke, of Milan, who settled upon him an annual stipend. As that prince greatly delighted in music, Leonardo treated him with the strains of an instrument of his own invention, of extraordinary power; and he also exhibited himself as the best extemporaneous poet of his time. He likewise designed an equestrian statue of the Duke Francis, father of Il Moro; but this monument was modelled on so colossal a scale, that the casting of it in bronze was deemed impracticable. For his patron Lodovico he executed a number of other works, and thus justified his appointment to the office of Director of the Academy of Painting and Architecture, which that prince had just founded. Almost daily he enriched the arts and sciences with some new invention, and as an engineer and architect, he triumphed over difficulties which were thought to be insurmountable, in order to establish the junction of the canal of Martesana with that of Ticino. Finally it was at Milan that he composed for the refectory of the Dominican convent of S. Maria delle Grazie the celebrated picture of "The Last Supper." Only the ruins of this magnificent work now exist. Almost all trace of Leonardo's work has disappeared, but the general composition, the perfect design, and the harmonious grouping of the figures, remain to reveal the master in the picture which has made his name famous throughout all the world.

On the occupation of Milan by the French in 1500, Leonardo returned to Florence, and two years later he was engaged by Cæsar Borgia, captain-general of the Pope's army, as his chief architect and military engineer. On his again returning to Florence, the Senate employed him to paint, conjointly with Michael Angelo, the Grand Council Chamber in the Palazzo Vecchio. The emulation between the artists gave birth to the two great cartoons which are so much spoken of in the history of art. That of Leonardo represented the defeat by the Florentines of Niccolò Piccinino, one of the greatest generals of Italy; while the cartoon of Michael Angelo had for its subject an episode in the siege of Pisa by the Florentines. The decision of judges of art remained suspended between these two masterpieces; but it should be remembered that at the time of this memorable struggle there was an extreme disproportion of age between the two rivals, and that it was doubly glorious for Leonardo, almost a sexagenarian, not to be conquered by Michael Angelo, who had scarcely arrived at his thirtieth year. Unfortunately it is impossible for us to appreciate the merit of these celebrated

LEONARDO DA VINCI

## Fontainebleau





cartoons, for both of them appear to have been destroyed. Nothing of Leonardo's composition remains but a sketch by Rubens, from which Edelinck's engraving called "The Battle of the Standard" was taken.

In 1514 Leonardo followed to Rome Giuliano de' Medici, whose brother, Leo X., had just been elected to the papal chair. The Supreme Pontiff gave him several commissions, but he soon took umbrage at some disparaging remarks of the Pope, and resolved to leave Italy for France, where King Francis I., then at Fontainebleau, accorded to him a most honourable reception, and appointed him his painter, with a salary of 700 crowns. (1516). Installed by the King in the palace of Cloux at Amboise, the artist spent in that retreat the remainder of his days. He died on May 2, 1519, and was buried in the church of St. Florentin at Amboise. According to some writers he was visited in his last illness by the King of France, and died in the arms of that great monarch, who was raising his head when he expired.

The works of Leonardo da Vinci are extremely rare. Among them are a portrait of Charles VIII., long attributed to Perugino; "La Belle Ferronièr," a portrait of Lucrezia Crevelli (Louvre); portrait of Mona Lisa, wife of Francesco del Giocondo, celebrated under the name of "La Joconde" (Louvre); "St. John the Baptist" (Louvre); "The Madonna seated on the lap of St. Anne" (Louvre); "La Vierge aux Rochers," of which the original is at Charlton Park, the seat of the Earl of Suffolk, and copies are in the Louvre, at Naples, and elsewhere; a fresco of the Madonna in S. Onofrio at Rome; "The Daughter of Herodias carrying the head of St. John the Baptist in a Charger," regarded, however, by some artists as the work of Luini or of Andrea Solario; "Vanity and Modesty," in the Sciarra Gallery at Rome; "St. Jerome," at Rome; the "Four Evangelists"; the "Head of Medusa," at Florence; a "Leda," sometimes called a "Charity," at the Hague; "La Colombina" or "Flora"; "La Vierge au Bas-Relief," in the possession of Lord Monson; and another Madonna at St. Petersburg. "Christ disputing with the Doctors," in the National Gallery, was long thought to be the genuine work of Leonardo, but it is now universally believed by critics to be by Bernardino Luini. "La Vierge au Fleur-de-Lys," in the Albani Palace at Rome, has also been attributed to Luini.

As a painter Leonardo da Vinci may be considered the first who reconciled minute finishing with grandeur of design and harmony of expression. His was the very poetry of painting. His exquisite taste, by continually making him dissatisfied with his works, urged him on to a nearer approach

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to perfection than had ever been attained. It is to be remembered, to the eternal honour of Leonardo, that he first dissipated the film of ignorance which impeded the progress of the arts; and if Raphael and Michael Angelo afterwards surpassed him, it is to him that justly belongs the merit of having first pointed out the road which they so successfully followed.

Leonardo's "Treatise on Painting" is an encyclopædia of the painter's art in all its branches. The extracts from his MSS., published in 1797, are said by Hallam to be "more like the revelations of physical truths vouch-safed to a single mind, than the superstructure of its reasoning upon any established basis"; and he adds: "The discoveries which made Galileo, and Kepler, and Maestlin, and Maurolyens and Castelli, and other names illustrious, the system of Copernicus, the very theories of recent geologists, are anticipated by Da Vinci, within the compass of a few pages, not perhaps in the most precise language or on the most conclusive reasoning, but so as to strike us with something like the awe of preternatural knowledge."

# LEONARDO DA VINCI

## CHRONOLOGY OF HIS LIFE

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1452	BORN AT CASTELLO DA VINCI, NEAR FLORENCE.	
1477	LEAVES VEROCHIO'S ATELIER AT FLORENCE . . . . .	AGE 25
1481	GOES TO MILAN . . . . .	„ 29
1490	DIRECTOR OF THE ACADEMY OF MILAN . . . . .	„ 38
1490	“ LA VIERGE AU BAS-RELIEF ” . . . . .	„ 38
1493	FINISHES EQUESTRIAN STATUE OF DUKE FRANCIS . . . . .	„ 41
1496	WORKS AT “ THE LAST SUPPER ” . . . . .	„ 44
1500	“ LA GIOCONDA ” . . . . .	„ 48
1500	RETURNS TO FLORENCE . . . . .	„ 48
1502	ARCHITECT AND ENGINEER TO CASTLES AND FORTRESSES OF ROMAGNA . . . . .	„ 50
1503	RETURNS FROM ROMAGNA TO FLORENCE . . . . .	„ 51
1504	DEATH OF HIS FATHER . . . . .	„ 52
1506	EXHIBITION OF CARTOON IN COUNCIL CHAMBER, FLORENCE . . . . .	„ 54
1507	RETURNS TO MILAN . . . . .	„ 55
1511	VISITS FLORENCE . . . . .	„ 59
1514	IS SUMMONED TO ROME . . . . .	„ 62
1516	GOES TO FRANCE . . . . .	„ 64
1519	DIES AT AMBOISE . . . . .	„ 67



# MICHAEL ANGELO BUONAROTTI

1475—1564

## MODERN SCULPTURE AND ARCHITECTURE

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ONE of the most distinguished names in the glorious history of Christian art is that of Michael Angelo. In nearly every branch of art he carried off the palm. As a painter and a sculptor he was unrivalled among his contemporaries ; the majestic temple erected over the Tombs of the Apostles is a standing proof of his consummate skill as an architect ; and the extraordinary versatility of his genius is further shown by his poetical compositions, and by the engineering works and fortifications which he designed.

Born March 6, 1474-5, at the Castle of Caprese, in Tuscany, he was descended from the noble family of the Counts of Canossa, and was, through Count Boniface of Canossa, who married a sister of Henry II., allied to the Imperial blood. At the time of his birth his father was Governor of Caprese and Chiusi. When of a proper age Michael Angelo was sent to a grammar school at Florence, where he contracted a fondness for drawing, which at first alarmed the pride of his family ; but his father at length perceiving that it was hopeless to give his mind any other direction, placed him under Domenico Ghirlandajo, the most eminent painter of that time in Florence. When Lorenzo de' Medici "the Magnificent," established a school for the advancement of sculpture, in the

Garden of St. Mark, at Florence, under the superintendence of Bertoldo, Michael Angelo instantly resorted thither, and Lorenzo was so much struck with his first attempt at sculpture—a mask representing a laughing Faun—that he adopted him into his family, treated him as his own son, and introduced him to men of rank and genius. In 1492 death deprived him of the patronage of Lorenzo, but he continued to prosecute his studies in the Medici Palace, until the tranquillity of Florence was disturbed, when he retired to Bologna, where he executed two statues in marble for the church of St. Dominic. Returning to his father's house at Florence, he advanced his reputation by producing a sleeping Cupid in marble, which was stained so as to give it the appearance of an antique work. This was purchased by the Cardinal di San Giorgio for 200 ducats. On the discovery of the real artist he was invited to Rome, where he executed several statues, including the famous *Pietà*, which stands as an altar-piece in one of the chapels of St. Peter's. This masterpiece raised his reputation to such a height that, acting on the advice of a friend, he returned to Florence, where he obtained the patronage of Pietro Soderini, Gonfaloniere, or chief magistrate of that city. Here, in eighteen months, he produced the colossal statue of "David," which stands in the Piazza del Gran Duca. A painting of "The Holy Family," said to have been executed at this period, and believed, until recently, to be an authentic work, and his only work in oils, is preserved in the Florentine Gallery.

The Gonfaloniere commissioned Michael Angelo to paint a large historical subject, to ornament the hall of the Ducal Palace; and engaged Leonardo da Vinci to execute a corresponding picture to occupy the opposite side of the hall. An event in the war between the Florentines and Pisans was the subject chosen by Michael Angelo. His cartoon was the most extraordinary work that had appeared since the revival of arts in Italy; but as no part of it now remains, an idea of it can be formed only from Vasari's description. From various causes the picture itself was never begun, and the cartoon, which was exhibited to students for their improvement, was by degrees mutilated and destroyed.

On the accession of Pope Julius II., Michael Angelo was among the first invited to his court, and the Pope gave him an unlimited commission to make a mausoleum. When this magnificent design was completed, it met with the Pontiff's entire approbation, and Michael

MICHAEL ANGELO







Angelo was requested to go into St. Peter's and see where it could be conveniently placed. Michael Angelo fixed upon a particular spot, but the church, itself very old, being deemed ill-adapted for so superb a mausoleum, the Pope, after many consultations with architects, determined to rebuild St. Peter's: and this is the origin of that edifice, which took 150 years to complete, and is now the grandest display of architectural splendour that ornaments the Christian world.

The work was begun, but it had not proceeded far before some umbrage was taken by the architect, who suddenly left Rome, and set out for Florence. After some time a reconciliation was effected, and Michael Angelo returned to the Pope, who now employed him in painting the ceiling of the Sistine Chapel. In 1513 Pope Julius died, and was succeeded by Leo X., who employed the artist in various works ill-suited to his inclination, particularly in the construction of a road from the marble quarries of Pietra Santa to the sea. Under succeeding Pontiffs his merits were also neglected, though he was sometimes employed on works of architecture. In 1527-30 he displayed genius of yet another kind, being engaged in fortifying the city of Florence against the assaults of the Imperial troops. After completing the lesser mausoleum of Julius II., he commenced his great painting of "The Last Judgment," in the Sistine Chapel, and finished it in 1541. His next engagement was in painting two pictures of "The Crucifixion of St. Peter" and "The Conversion of St. Paul" for the Capella Paolina in the Vatican.

In 1546, on the death of San Gallo, he was appointed architect of St. Peter's, which, by the touch of his genius, was converted from a mere Saracenic hall into the most superb model of a Christian church. This office of architect he held through five pontificates, refusing all remuneration for his labour, which he regarded as a service to the glory of God.

With this stupendous work on his hands, he also carried forward the Palazzo Farnese, constructed a Palace on the Capitoline Hill, adorned the hill with antique statues, made a flight of steps to the church of the convent of Ara Celi, rebuilt an old bridge across the Tiber, and converted the Baths of Diocletian into the magnificent church of Santa Maria degli Angeli.

He died Feb. 17, 1563-64, having almost completed his eighty-ninth year. He was buried first in the church of the Santi Apostoli at Rome, but

afterwards the body was removed to Florence, and interred in the church of Santa Croce.

Michael Angelo was of middle stature, bony in his make, and rather spare, although broad over the shoulders. He had a good complexion ; his forehead was square and somewhat projecting ; his eyes rather small, of a hazel colour, and on his brows but little hair ; his nose was flat, having been disfigured by a blow he received when young from Torrigiano, a fellow-student ; his lips were thin ; and, speaking anatomically, the cranium on the whole was rather large in proportion to the face. He wore his beard, which was divided into two points at the bottom, not very thick, and about four inches long ; his beard and the hair of his head were black when he was a young man ; and his countenance was animated and expressive.

Michael Angelo has been styled the “Dante of the Arts,” and there is, in truth, more than one point of resemblance between him and the illustrious poet. As Dante chose the most difficult subjects to celebrate in verse, and discovered in them beauties which gained for him the epithets of grand, profound, and sublime, so Michael Angelo sought out difficulties in design, and showed himself equally profound and skilful in his mode of surmounting them.

## MICHAEL ANGELO

### CHRONOLOGY OF HIS LIFE



1474	BORN 6TH MARCH.		
1488	PLACED UNDER THE BROTHERS GHIRLANDAJO . . .	AGE	14
1494	PATRONISED BY THE MEDICI . . . . .	„	20
1494	WORKED AT VENICE . . . . .	„	20
1504	PRODUCED HIS "DAVID" AT ROME; COMMENCED MONUMENT FOR JULES II. . . . .	„	30
1512	COMPLETED PAINTING ROOF OF SISTINE CHAPEL . . .	„	38
1529	DIRECTED DEFENCE OF FLORENCE AGAINST IMPERIALISTS . . . . .	„	55
1530	PROSCRIBED AT ITS CAPTURE . . . . .	„	56
1541	PICTURE OF "LAST JUDGMENT" . . . . .	„	67
1555-1559	EMPLOYED ON FORTIFICATIONS OF ROME . . . . .	„	81-85
1564	DEATH . . . . .	„	90







# R A P H A E L

1483-1520

P R I N C E   O F   P A I N T E R S

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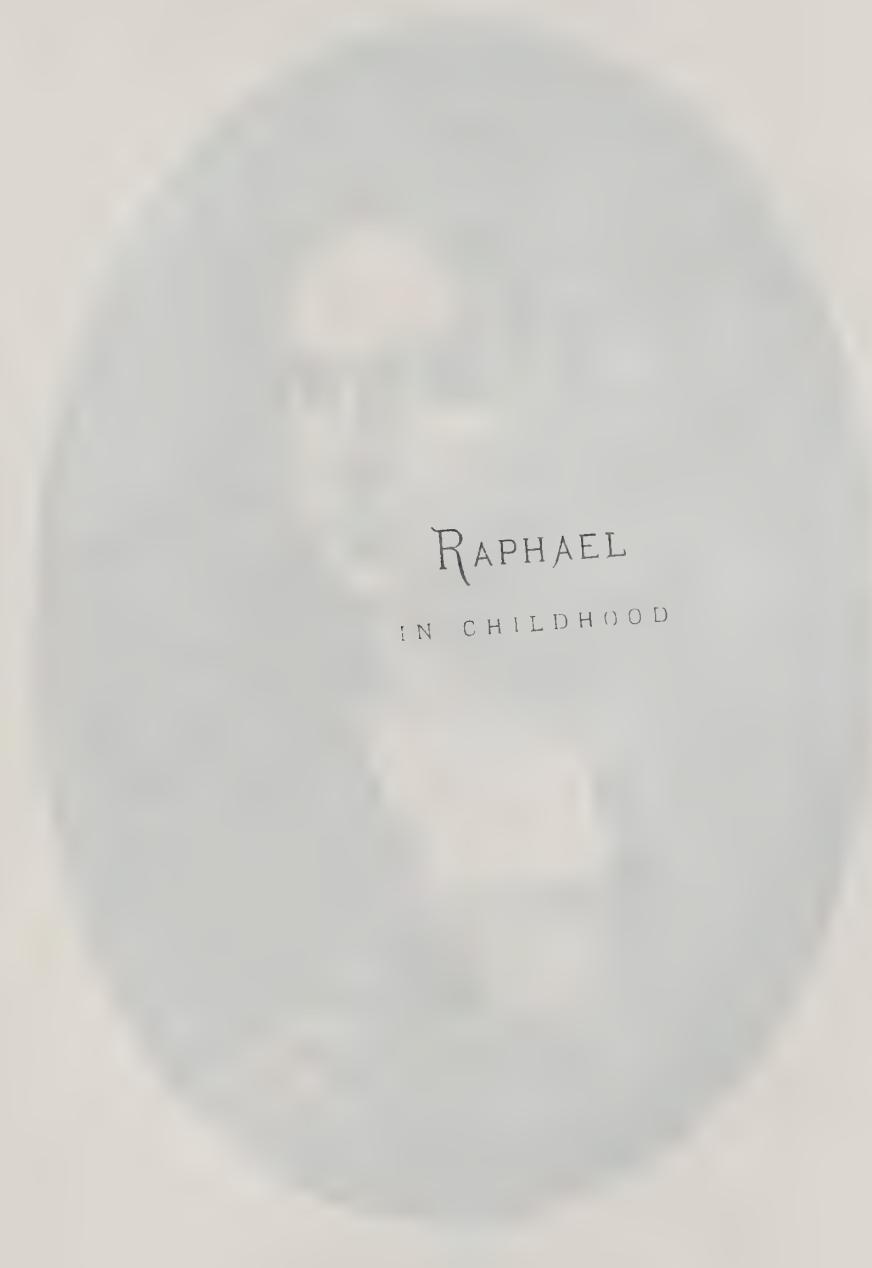
By universal consent the greatest of all painters is Raffaello Santi, or Sanzio, who was born at Urbino, in the State of the Church, on the 6th of April, 1483. His father Giovanni Santi was a painter of considerable renown, and his mother was Magia Ciarla, daughter of a merchant of Urbino. When only eight years old Raphael lost his mother, and at twelve years of age he had to mourn the death of his father, who had married a second time. His mother-in-law, and the priest Bartolommeo Santo, his uncle and guardian, appear to have neglected him, but happily he found a sincere friend in his mother's brother, Simone Ciarla, who knew how to appreciate him, and for whom he preserved until his death quite a filial affection.

Much uncertainty exists respecting Raphael's early artistic training. It is probable that he received his first instruction from his father; and in 1495 he was sent to study under Pietro Perugino, the most celebrated painter at that time in Umbria, who was then engaged on the frescoes of the Sala del Cambio (Exchange) at Perugia. The most important work of Raphael's youth is the "Coronation of the Blessed Virgin," now in the

Vatican. Among other works in his first or Peruginesque manner, prior to his removal to Florence, are the celebrated Sposalizio or "Marriage of the Blessed Virgin" now at Milan, the "Vision of a Knight" in the National Gallery, the "Adoration of the Magi" at Berlin, "Christ on the Mount of Olives" in the possession of Mr. Fuller Maitland, "St. George" and "St. Michael" in the Louvre.

In October 1504, Raphael paid his first visit to Florence, carrying with him a letter of introduction to the Gonfaloniere Soderini from Giovanna della Rovere, Duchess of Sora, and sister of the reigning Duke of Urbino. At Florence he studied the masterpieces of Leonardo da Vinci and of Masaccio, which caused him to sensibly modify his style. He did not, however, depart abruptly from his early traditions, and the first picture he painted at Florence—the "Madonna of the Grand Duke," so called because Ferdinand III. always took it with him on his travels—is almost entirely in the Peruginesque style. The celebrated picture at Blenheim, painted in 1505, holds a middle place between Raphael's first and his second, or Florentine, manner. It was designed as an altar-piece for a church at Perugia, and represents the Madonna and Child on a throne, with St. John the Baptist and St. Nicholas of Bari. The chief works executed in Raphael's second or Florentine manner are the "St. Catherine of Alexandria," in the National Gallery, the "Entombment of Christ," which is the principal ornament of the Borghese Gallery at Rome, "La Belle Jardinière" in the Louvre, the "Madonna del Baldacchino" at Florence, and the "Madonna del Cardellino," also at Florence. With the exception of a few months passed at Perugia in 1505, and a short interval at Bologna and Urbino in 1506, the whole period from 1504 to 1508 was spent by Raphael in Florence. There he became acquainted with the principal artists and scholars of his time. Among his intimate acquaintances were Ridolfo Ghirlandajo, the son of Michael Angelo's master, and Fra Bartolomeo. With the latter he maintained a friendship which ended only with death, and to which we partly owe the finest works of both.

In 1508 Pope Julius II., a great patron of the arts, having heard of Raphael's celebrity, invited him to the Eternal City, and received him with the most flattering marks of distinction. He was first employed on the frescoes in the Stanze of Raphael in the Vatican. The first of these works painted in the Stanza della Segnatura was the "Theology," commonly called



RAPHAEL

IN CHILDHOOD







R A P H A E L

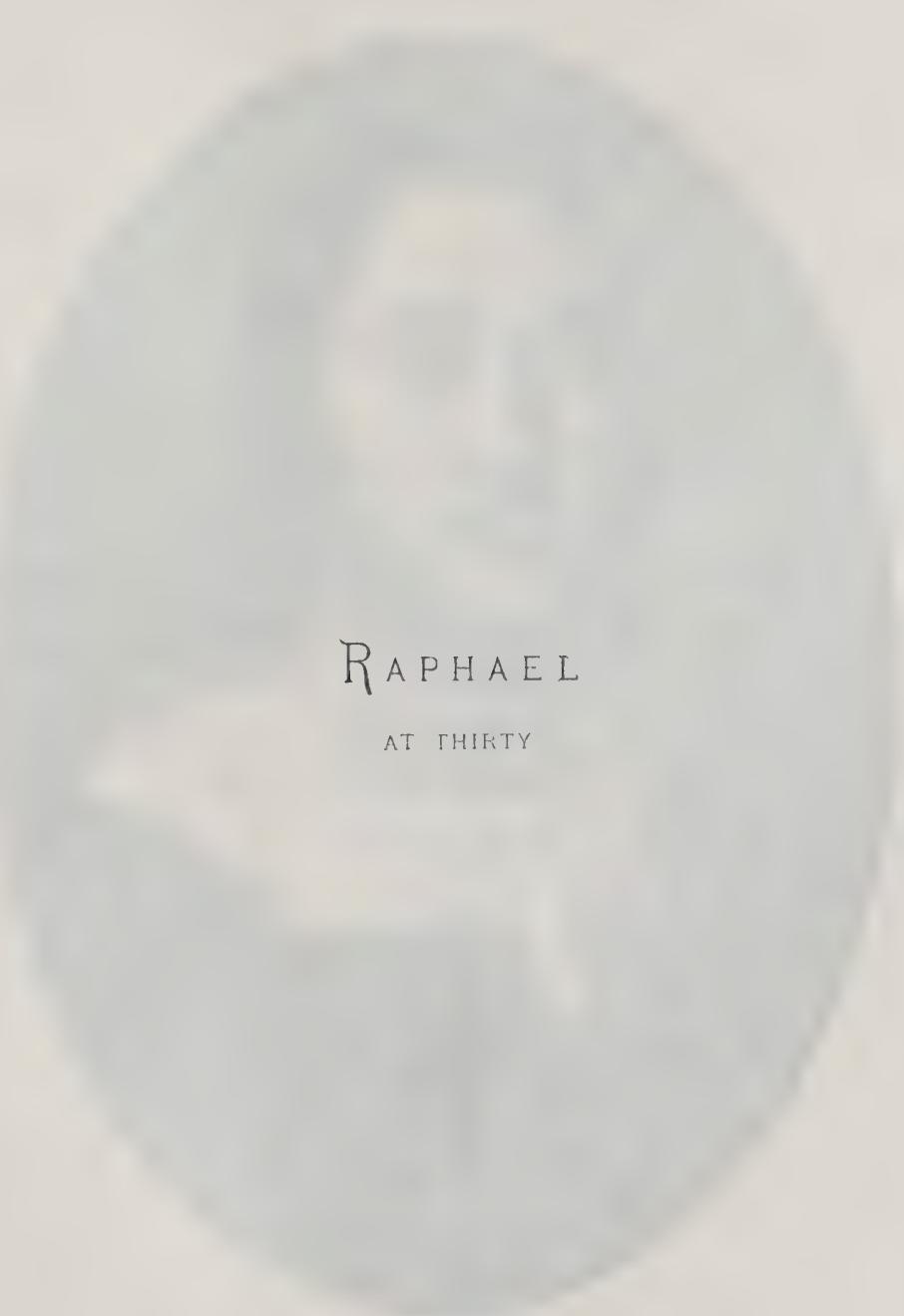
IN YOUTH

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1970-1971







RAPHAEL

AT THIRTY

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the "Dispute on the Sacrament"; it was probably finished in 1509, and is painted in Raphael's second, or Florentine manner. His later works, including all the other Vatican frescoes, are painted in his third manner, or in that style which peculiarly characterises him, and constitutes the Roman School in its highest development; it is distinguished for its dramatic composition and expression, for its correct and vigorous design, and, at least in the frescoes, for a grand and appropriate tone of colouring.

In the Stanza della Segnatura are also the frescoes of "Poetry" or "Mount Parnassus"; "Philosophy" or the "School of Athens"; and "Jurisprudence." These were all finished in or before 1511. In the second chamber, known as the Stanza del Eliodoro, are "The Expulsion of Heliodorus from the Temple of Jerusalem"; the "Miracle of Bolsena"; "The Repulse of Attila by Pope Leo I."; and "St. Peter released from Prison." The two former were painted in 1512, during the lifetime of Pope Julius II.; the two latter in 1513 and 1514, during the pontificate of Leo X. The third chamber, called the Stanza del Incendio, was painted almost wholly by Raphael's scholars; and the fourth, called the Sala di Costantino, was completed from the designs of Raphael, after his death, under the direction of Giulio Romano.

The celebrated Cartoons are the original designs executed by Raphael and his scholars, in 1515 and 1516, as copies for tapestry work for Pope Leo X. The tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in 1519, the year before Raphael died, and excited the greatest applause. Seven of the Cartoons remained neglected in the warehouse of the manufacturer at Arras, and were there seen by Rubens, who advised Charles I. to purchase them. These exquisite compositions are now in the South Kensington Museum. The subjects are: "Christ's Charge to Peter," "The Death of Ananias," "Peter and Paul Healing the Lame Man," "Paul and Barnabas at Lystra," "Elymas the Sorcerer struck Blind," "St. Paul Preaching at Athens," and "The Miraculous Draught of Fishes."

Among the many other works in Raphael's third manner are "St. Cecilia" at Bologna; the portrait of Julius II. in the National Gallery; the "Madonna, Infant Christ, and St. John," now called the "Garvagh Raphael," in the same collection; the "Madonna di San Sisto" at Dresden; the "Spasimo" at Madrid; the "Madonna del Pez" at Madrid; the "Madonna di Foligno" in the Vatican; the "Madonna della Sedia" at Florence; and

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the “Transfiguration,” his last production, now in the Vatican. Three portraits exist which are believed to represent Raphael’s mistress, the so-called “Fornarina,” painted by himself. Two of these are at Rome and one is at Florence.

Raphael died at Rome on Good Friday, April 6, 1520, having exactly completed his thirty-seventh year. He was buried in the Pantheon.

The character of his pencil, its versatility and its purity, are sufficient signs, remarks Kugler, of his marvellous endowments. No master has left so many works of the highest rank in art—no other so little that is defective or unattractive. He represents a purity and refinement of feeling and form unattained before and unequalled since, and in the combination of which, with power of hand and grasp of mind, he stands alone.

Raphael was about five feet eight inches in height. He had a regular, agreeable, and delicate face, the features well-proportioned, the hair brown, the eyes of the same colour, full of sweetness and modesty; the tone of the face bordering upon the olive; the expression that of grace and sensibility. The rest of his conformation appears to have been completely in harmony with his physiognomy. His neck was long, his head small, his frame feeble; nothing in him indicated a constitution of long duration. His manners were full of charm; his exterior was prepossessing; and his style of dress elegant.

# R A P H A E L

## CHRONOLOGY OF HIS LIFE







# CORREGGIO

1494-1534

FOUNDER OF THE LOMBARD, OR PARMA  
SCHOOL OF PAINTING

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ANTONIO ALLEGRI, surnamed Correggio from the place of his birth, was born in 1494 at Correggio, now called Reggio, a small town near Modena.

From posterity he has obtained the title of "Divine," which he shares with Raphael and Murillo. His name, celebrated by poets, recalls those graceful, sweet, and amiable ideas which are the great charm of the productions of his pencil. It was before one of his works at Parma that Annibale Carracci, in a transport of admiration, exclaimed : "What truth! What colouring! All that I behold here amazes me!" And writing to his brother Agostino, he says, "We paint like men; Correggio paints like an angel." Notwithstanding his great merits, the contemporaries of Allegri troubled themselves very little about him, and they preserved for posterity scarcely any details concerning his life and his works. Among the writers who have endeavoured to fill up the hiatus thus left in the history of art, some assert that Correggio was born of poor parents of low extraction, and that he died in misery and want; while others maintain that he belonged to a noble and opulent family, and that he left a large fortune to his

children. Some authors pretend, against all probability, that he had no other masters than nature and his own genius. To this circumstance they attribute that originality of composition, that easy and flowing pencil, that union and harmony of colours, and that perfect intelligence of light and shade which give an astonishing relief to all his pictures, and have been the admiration both of his contemporaries and successors.

He was the son of Pellegrino Allegri, a tradesman in comfortable circumstances, and he received a good education. Probably he took his first lessons in art from his uncle Lorenzo Allegri, called Tognino, and perhaps he afterwards studied the works of Mantegna at Mantua. None of his biographers state positively whether he visited Rome or Venice, whether he studied the antique, and on what occasion he exclaimed before the first picture which he saw of Raphael's: "Anch'io son' pittore!" ("I also am a painter!") In 1514, when only twenty years old, he was employed to execute a picture of their patron saint by the Franciscan Friars at Carpi. This work is now in the Dresden Gallery. Correggio painted many pieces, both in oil and fresco, for churches and convents between 1514 and 1520, when he began the "Ascension of our Lord" in the cupola of the Benedictine church of St. John at Parma. In 1523 he painted the famous "St. Jerome" for Briseida Colla, wife of Orazio Bergonzi, for which he received 400 gold imperials, besides some cartloads of faggots, some measures of wheat, and a fat pig. He afterwards executed his masterpiece—the "Assumption of the Blessed Virgin"—in the cupola of the cathedral at Parma; this was finished in 1530. For the preservation of this magnificent work the world is indebted to Titian. When he was viewing it, one of the canons of the cathedral told him that so grotesque a performance did not merit his notice, and that they intended soon to have the whole defaced. "Have a care of what you do," was the reply; "if I were not Titian I should certainly wish to be Correggio."

Correggio married Girolama Merlino, a lovely woman, who is supposed to have been the original of the Madonna in the "Holy Family" known as "La Zingarella" or "La Madonna del Coniglio" (now at Naples), a charming composition representing the Blessed Virgin reposing during the flight into Egypt, with the Infant Saviour resting on her lap. Correggio's wife died in 1529, having borne him four children, the eldest of whom, Pomponio, became a painter of some reputation in Parma.

CORREGGIO







Correggio himself died suddenly in his native city, on March 5, 1534, and was buried in the Arrivabene chapel in the church of St. Francis. Vasari says that having been paid in copper coin a sum of 60 crowns for one of his pictures, he carried home the load in a sack on his shoulders and died of an overdraught of cold water, with which he refreshed himself on the way. This story is probably apocryphal.

Correggio's ingenious compositions, profoundly thought out, announce a cultivated mind, a taste ennobled by the study of literature, a rare knowledge of the rules of architecture, of sculpture, of perspective, and of optics; moreover, the care which he took to bring his works to perfection, the employment of the most precious and the most costly colours, the fine canvas which he ordinarily used, the plates of copper on which several of his pictures are painted, and finally the excessive expense of his models in relief by a clever sculptor, Bigarelli, show him to have been an artist in easy circumstances, thoroughly conscientious, and more anxious about his fame than the accumulation of riches.

The excellency of Correggio's manner, says Sir Joshua Reynolds, has justly been admired by all succeeding painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him. His colour, and his mode of finishing, approach nearer to perfection than those of any other painter; the gliding motion of his outline, and the sweetness with which it melts into the ground; the cleanliness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies, leaving nothing to be wished for.

Another charm, observes Fuseli, was yet wanting to complete the round of art—harmony. It appeared with Correggio, whose works it attended like an enchanted spirit. The harmony and the grace of Correggio are proverbial; the medium by which breadth of gradation unites two opposite principles, the coalition of light and darkness, by imperceptible transition, are the element of his style. This inspires his figures with grace, to this their grace is subordinate; the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones in compliance with this imperious principle; parts vanished, were absorbed, or emerged in obedience to it. This unison of a whole predominates over all that remains of him, from the vastness of his cupolas to the smallest of his oil pictures. The harmony of Correggio,

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though assisted by exquisite hues, was entirely independent of colour ; his great organ was chiaroscuro in its most extensive sense. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, composes the spell of Correggio, and affects us with the soft emotions of a delicious dream.

Several of Correggio's finest works are preserved at Dresden, including "The Reading Magdalen," one of the most admired pictures in the world ; the so-called "St. George," representing the Madonna enthroned ; and "The Nativity of Jesus Christ," known under the title of "The Night." His picture of "Jupiter and Io" is preserved at Vienna. The Louvre possesses "Jupiter and Antiope" and "The Mystical Marriage of St. Catharine of Alexandria with the Infant Jesus." In the National Gallery are the famous "Ecce Homo," purchased by the English Government for £11,500 ; the "Vierge au Panier," representing the Madonna dressing the Infant Saviour ; and "The Education of Cupid." The "Christ in the Garden with the Magdalen" is at Madrid. Among the pictures at Parma are the "St. Jerome" or "The Day," and the "Madonna della Scodella," representing the Holy Family resting on the flight into Egypt. "Christ on the Mount of Olives" is in the Duke of Wellington's gallery at Apsley House ; and a magnificent picture of four Saints—"St. Peter, St. Margaret, the Magdalen, and St. Anthony of Padua"—is one of the chief treasures in the collection of Lord Ashburton in London.

# C O R R E G G I O

## CHRONOLOGY OF HIS LIFE

1494	BORN AT CORREGGIO (OR REGGIO), DUCHY OF MODENA.							
1514	PAINTS "ST. FRANCIS OF ASSISI" . . . . .						AGE	20
1520	BEGINS THE "ASCENSION" IN THE CHURCH OF ST. JOHN AT PARMA . . . . .						"	26
1521	BIRTH OF HIS ELDEST SON POMPONIO . . . . .						"	27
1523	PAINTS "ST. JEROME" . . . . .						"	29
1528	FINISHES THE "MADONNA DELLA SCODELLA" . . . . .						"	34
1529	DEATH OF HIS WIFE . . . . .						"	35
1530	FINISHES THE "ASSUMPTION" IN THE DOME OF PARMA CATHEDRAL . . . . .						"	36
1534	DIES AT REGGIO . . . . .						"	40







# TITIAN

1480-1576

## THE VENETIAN SCHOOL OF PAINTING

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ACCORDING to the commonly received account he was born in 1477, but more probably in 1480, at Capo del Cadore, a small town on the borders of the river Pieve, about five miles from the Alps, and dependent on Cadore, on the confines of Friuli, under the Venetian government. His parents were called Vecelli, of an honourable family, to which belonged St. Titian, Bishop of Odezza, from whom, no doubt, the artist derived his name. When a child, nine or ten years old, Tiziano Vecelli was sent to Venice to be placed in the house and under the care of his father's brother. The father of Titian having perceived in his son, even at a tender age, a particular bias towards the arts, took this step with a view to forward his studies in drawing; and his uncle directly carried the child to the house of Sebastian Zuccati of Treviso and his brother Francis to be instructed by them in the principles of the art; for these two were the only masters in mosaic work, which they had brought to the highest degree of perfection.

From thence he was soon removed to the tuition of Gentile Bellino. Titian could not endure, however, to follow the dry and laboured manner of Gentile, and applied to his brother Giovanni Bellino, under whose guidance he made rapid progress. Indeed he soon was able to imitate his master's

style so exactly that their works could scarcely be discriminated. This style, however, was stiff and dry, but, guided by his genius, by the study of nature, and by the example of Giorgione his fellow-pupil, he was not long in acquiring a bolder touch and a more vigorous manner. Such was his facility that he soon vied with Giorgione also, and rendered him so jealous that all connection was broken off between them.

Titian attained to excellence in the three branches of landscape, portrait, and history. He is universally acknowledged to be the great master of colour; and as his taste in design was a less conspicuous part of his merit, it is in portrait and landscape that he is peculiarly regarded as unrivalled.

After the death of Giovanni Bellino (1512) the Venetian government employed Titian to finish a composition which that painter had left imperfect. It represents the homage of the Emperor Frederic Barbarossa to Pope Alexander III. The Senate recompensed Titian by giving him the office of broker of the German warehouse—a lucrative post which was usually conferred on the most eminent painter of the city. Titian's reputation soon spread throughout the whole of Italy. The Duke Alphonso I. of Ferrara, who was embellishing his palace of Castello, put the artist's talents in requisition in order to render that abode worthy of the magnificence of a great prince. While at Ferrara Titian also painted four famous mythological pictures, besides portraits of the Duke's wife, the celebrated Lucrezia Borgia, and of Ariosto. In 1515 he returned to Venice, having refused a pressing offer from Leo X. to visit Rome. Another invitation from Francis I. King of France was also declined, as Titian always preferred domestic happiness to the most brilliant promises of fortune. It is much to be regretted that Titian did not visit the Eternal City at an early period of his life, for, as Padre Bastiano del Piombo observed, "had he been at "Rome and seen the works of Michael Angelo, those of Raphael, and the "antique statues, and had attended more to correct drawing and proportion, "he would have produced miraculous works, seeing the practice he had in "colouring, and his being undoubtedly the most faultless imitator of nature "of his time. Could he but have acquired correctness of outline, the "world would then have seen a perfect painter."

Titian did not again leave Venice, except to revisit the scenes of his childhood, until 1529, when he went to Bologna to paint the portraits



# TITIAN

AT MATURITY



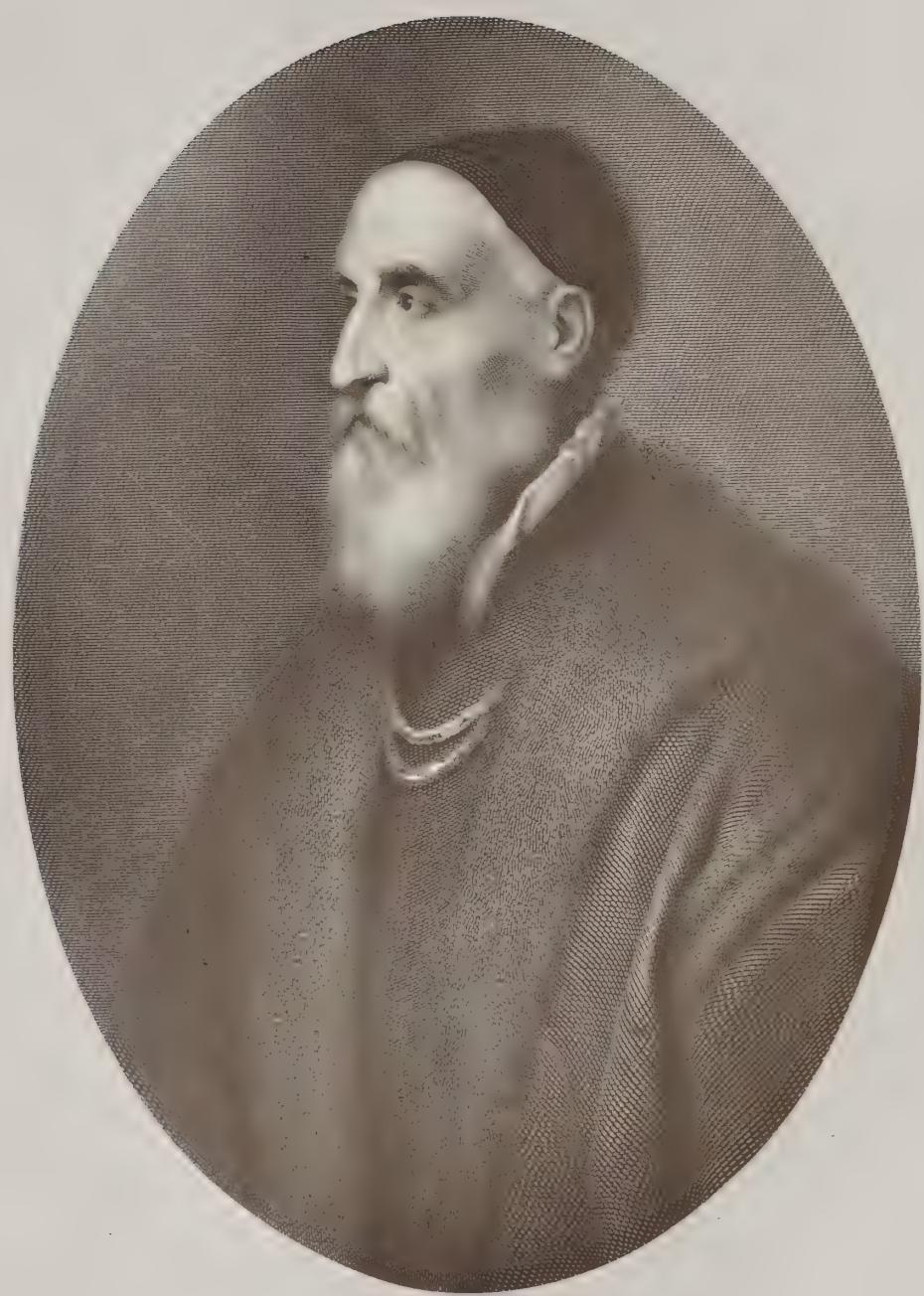




TITIAN

IN OLD AGE







of the Emperor Charles V. and Pope Clement VII. Charles not only granted him a pension, but sent him, at a later date, the cross of Chevalier and the diploma of Count Palatine. When his courtiers made envious remarks about the deference he paid to Titian, the Emperor replied:—"I can easily create a Duke, but where shall I find another Titian?" On another occasion when the artist dropped his pencil, the Emperor hastened to pick it up, and presented it with the remark:—"Titian is worthy of being served by Cæsar!" Charles, who seemed unable to do without Titian, summoned him on two occasions to Augsburg (1548 and 1550) and once to Innsbruck; but recent researches have rendered it very doubtful whether Titian ever visited Spain, as he is commonly reported to have done. He was invited to Rome by the Cardinal Farnese, in the pontificate of Paul III., whose portrait he painted.

Titian's life was a continued triumph. Among his friends he numbered the greatest artists and authors of his time, including Ariosto, Aretino, Vasari, Bembo, Veronese, and Bernardo Tasso. He loved pleasures, but in moderation; and he led at Venice a magnificent and almost royal life. He continued to practise his art until within a few days of his death, which was caused by the plague in September 1576, when, according to the commonly-received account, he was 99 years of age.

Posterity has placed Titian by the side of Raphael and of Correggio. If he yields to the former in the ideal beauty of forms and the philosophy of expression, and to the latter in chiaroscuro, he is superior to them both in colouring and faithful imitation of nature.

Among his very numerous works are the following gorgeous church pictures:—"Christ with the Tribute Money," at Dresden; "The Assumption of the Blessed Virgin," his grandest achievement, at Rome; "The Pisaro Family"; "The Cornaro Family," in the possession of the Duke of Northumberland; the celebrated picture of "The Entombment," in the Louvre; "Christ crowned with Thorns," in the Louvre; "Peter Martyr," which was burnt in the sacristy of SS. Giovanni e Paolo in 1866; a large altar-piece of "The Presentation of the Blessed Virgin," in the Venice Academy; and "St. Jerome," in the Brera.

His pictures on mythological subjects include "Bacchus and Ariadne," in the National Gallery, a work which presents on a small scale an epitome of all the characteristic beauties of Titian in composition, colour, and form.

This is one of the four pictures painted for the Duke of Ferrara. Two of the four are at Madrid. The first is "A Sacrifice to the Goddess of Fertility"; the second is "A Bacchanal;" the last of the series is "The Feast of the Gods," the property of the Duke of Northumberland. "Diana and Actæon," "Diana and Calisto," "The Three Ages," and "The Venus à la Coquille" are in the Bridgewater Gallery; "Venus and Adonis" is in the Madrid Gallery, and also in the National Gallery.

With Titian commenced that form of fancy female portraits, which, under various disguises, afforded opportunity for the delineation of youth and beauty. Among these are the so-called "Daughter of Titian"; "Salome"; "Titian and his Mistress"; *La Bella di Tiziano*; and "Flora."

Nearly every great potentate of Europe of the sixteenth century was painted by him; and soldiers, statesmen, poets, and ecclesiastics almost without number were among his sitters. Perhaps the most remarkable picture existing of any individual is Titian's portrait of "The Emperor Charles V. on horseback," in the Madrid Gallery.

The works of Titian are said to be upwards of six hundred in number.

# PETER PAUL RUBENS

1577-1640

FLEMISH SCHOOL OF PAINTING

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HE was born at Siegen in Westphalia, at a period of trouble for his family, on June 29, 1577.

His father, John Rubens, whom Anne of Saxony, wife of William the Taciturn, had chosen to be her secretary, after having been imprisoned in the citadel of Dillenburg, in consequence of his intimate relations with the princess, was living "interned" in the little town of Siegen. This favour—for it was a favour to John Rubens to live no longer in a prison—had been granted to him at the urgent request of his wife, Mary Pypelinx, who, generously forgetting the wrongs he had inflicted on her, asked that he should be allowed to undergo his punishment with her, and in liberty. But this public captivity, which at first seemed sweet to the prisoner, soon became almost insupportable, and in 1578 he obtained leave to fix his residence at Cologne, where he died in 1587.

In the year following the death of her husband, Mary Pypelinx removed to Antwerp, with which city the renown of her illustrious son is inseparably connected. Rubens entered the studio of Otto Venius in 1596, having first served an apprenticeship with Tobias Verhaegt, a landscape-painter, and also studied under Adam Van Noort. He entered the guild of

St. Luke at Antwerp in 1597, and started for Italy in the spring of 1600, making Venice his first halting-place. At Mantua he became familiar with the manners of courts—a natural element to the future diplomatist; and he was occupied in copying the most magnificent examples from Giulio Romano's hand.

He left Mantua on his first mission to Madrid, deputed by the Duke Vincenzio Gonzaga to Philip III. to take charge of some beautiful horses which were intended for the king, but secretly entrusted to convey a large Mantuan bribe to the Duke of Lerma, then Prime Minister of Spain. After his return to Italy he resided successively at Rome, Florence, Milan, and Genoa.

On the death of his mother (1608) he returned to Antwerp, where, by the persuasion of the Archduke Albert, and the Infanta Isabella, he was induced to take up his residence, accepting the title of official painter, with a salary of 500 florins.

In the street which bears his name stand portions of the palatial residence in which the rest of his life was spent. It was bought by him in 1611, and, with the exception of the months occupied by his embassies into Spain and England, and by some other short journeys, there he dwelt, there the great pictures began to live under his hand, there, according to his own boast, he coined gold with the palette and the pencil, and there, in the ripeness of a good old age, this "prince of painters and gentlemen" died. At Antwerp he married his first wife, Isabella Brandt, the sister-in-law of his brother Philip (1609).

In 1621, he received a commission from Marie de Médici to adorn the gallery of the palace of the Luxembourg, at Paris, for which, with the aid of his pupils, he executed the well-known series of paintings, exhibiting the principal events of the life of that princess. The whole were completed in four years.

In 1627, he was sent by the Infanta Isabella to the Hague, to ascertain from Sir Balthasar Gerbier, the agent of Charles I. of England, whether an agreement could not be effected between England and Spain, which Powers had been at war for some time. With the same object in view he was despatched on diplomatic missions to Philip IV. of Spain and Charles I. of England, and eventually he had the satisfaction of bringing the negotiations for a peace between the two countries to a successful termination. Both



RUBENS









RUBENS

AT Maturity







these sovereigns bestowed upon him signal marks of favour, and did not overlook in the ambassador the talents of the painter. King Charles I. engaged him to paint the ceiling of the Banqueting-House at Whitehall, the design being the apotheosis of James I. His allegory of "Peace and War," now in the National Gallery, "St. George," and other works were also presented by him to the king, who conferred upon him the honour of knighthood, giving him at the same time the royal sword and a massive gold ring. On leaving England Rubens again visited Madrid, to explain to Philip the means by which he had brought about so happy a result to the negotiations; but he hurried back as soon as possible to Antwerp, where, in November 1630, he married his second wife, Helena Fourment, one of his nieces, a beautiful girl of sixteen.

After a career marked by all the distinctions that fame and universal admiration could bestow, accorded to him in the triple character of painter, diplomatist, and man, he died at Antwerp on May 30, 1640.

The pictures ascribed in whole or in part to Rubens amount, according to Smith's catalogue, to the enormous number of 1800, or estimating the number of years he was actually engaged in the practice of his art, to nearly one a week. Among them are "The Descent from the Cross," his masterpiece, and "The Erection of the Cross," both in Antwerp Cathedral; "Communion of St. Francis," at Antwerp; "Battle of the Amazons," at Munich; the small "Last Judgment," also at Munich; "Lot and his Daughters leaving Sodom," in the Louvre; "Adoration of the Magi," at Antwerp; "St. Theresa delivering from the Flames of Purgatory Bernardino de Mendoza, the Founder of the Theresian Nuns at Valladolid;" "Crucifixion of St. Peter," at Cologne; "Rape of the Sabines," in the National Gallery; "The Judgment of Paris," in the National Gallery; "Castor and Pollux carrying off the Daughter of Leucippus," at Munich; six pictures at Vienna illustrating the feats of the Consul Decius Mus; "The Garden of Love," at Madrid and also at Dresden; "The Four Philosophers," at Florence; the celebrated "Chapeau de Paille," in the National Gallery; "Daniel in the Lions' Den," at Hamilton Palace; "The Four Quarters of the World," at Vienna; the "Prairie de Laeken," in Buckingham Palace; "Rubens' Country House," in the National Gallery; and the famous "Rainbow" landscape in the collection of Sir Richard Wallace.

His character as a painter consisted essentially, says Kugler, in those

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qualities which no other master had ever before united in so high a degree, viz., in a truthful and intense feeling for nature, a warm and transparent colouring, a power of picturesque keeping, and a wealth of fire and imagination which embraced every object capable of representation, and enabled him to render with equal success and originality both the most forcible and the most fleeting appearances of nature. It is this combination, in such a degree, of qualities so various, that disposes the connoisseur to tolerate, though not to overlook, the fact that Rubens' heads and figures are seldom of elevated form or refined feeling, but on the contrary, rude and vulgar in both respects, and continually repeated,—nay, even to admit that he is rarely profound or ardent in sentiment, but too often harsh and coarse.

The person of Rubens is described to have been of just proportions ; his height about five feet nine and a half inches ; his face oval with regular and finely formed features, dark hazel eyes, a clear and ruddy complexion contrasted by curling hair of an auburn colour, with moustache and beard ; his carriage was easy and noble, his introduction and manners exceedingly graceful and attractive ; his conversation facile and engaging, and when animated in discourse, his eloquence, delivered with full and clear intonation of voice, was at all times powerful and persuasive.

## R U B E N S

### CHRONOLOGY OF HIS LIFE

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1577	IS BORN AT SIEGEN, WESTPHALIA.	
1588	REMOVES TO ANTWERP . . . . .	AGE 11
1597	ENTERS GUILD OF ST. LUKE . . . . .	„ 20
1600	VISITS ITALY . . . . .	„ 23
1608	DEATH OF HIS MOTHER; RETURN TO ANTWERP .	„ 31
1609	MARRIES ISABELLA BRANDT; IS APPOINTED OFFICIAL PAINTER TO THE ARCHDUKE ALBERT .	„ 32
1610	THE “ERECTION OF THE CROSS” . . . . .	„ 33
1612	(cir.) THE “DESCENT FROM THE CROSS” . . . . .	„ 35
1621-25	ADORNMENT OF THE LUXEMBOURG PALACE .	„ 44-48
1626	DEATH OF HIS FIRST WIFE . . . . .	„ 49
1627	DIPLOMATIC MISSION TO HOLLAND . . . . .	„ 50
1628	MISSION TO SPAIN . . . . .	„ 51
1629-30	MISSION TO ENGLAND; KNIGHTED BY CHARLES I.	„ 52-53
1630	SECOND MARRIAGE . . . . .	„ 53
1640	DIES AT ANTWERP . . . . .	.. 63







# REMBRANDT

1607-1669

CHIEF OF THE DUTCH SCHOOL OF PAINTING



REMBRANDT HERMANSZOON VAN RHYN, that is, Rembrandt, son of Herman of the Rhine, was born in 1607, not in a mill, as is commonly stated, but in his father's house at Leyden. He was the sixth of the seven children of Herman, son of Gerritz, and of Neeljie (Cornelia), daughter of Willems, of the village of Zuydboek. His parents, who were in tolerably easy circumstances, and the owners of a mill, placed him in the University of Leyden, with the intention of his studying jurisprudence, but when the youth showed he had a marked predilection for the arts, they do not seem to have endeavoured to prevent him from following so decided a vocation.

His first art-lessons were received from Van Swanenburg, a painter of moderate talent, in Leyden; and he next went to study for a year at Amsterdam under Peter Lastman, whom he left in order to frequent the studio of Jacob Pinas at Haarlem. After having learnt all that others could teach him, Rembrandt returned to his father's house, and during several years devoted himself to that solitary study from which genius derives its power and originality. At the age of twenty-three he established himself at Amsterdam, in a house which he purchased ten years later. It is not

known what paintings he executed prior to his settlement in Amsterdam. A portrait of an old man dated in that very year (1630) is now in the Cassel Gallery. There are also two pictures by him dated 1631, one of which, a "Portrait of a Young Man," belongs to the Queen of England, and the other, "Simeon in the Temple," is in the Museum at the Hague. In the following year Rembrandt painted for the Anatomical Theatre of the College of Surgeons at Amsterdam, "The Anatomist Nicholas Tulp and his Pupils," a famous picture—now in the Museum at the Hague—which alone would suffice to place the author in the first rank of the Dutch masters. This *chef d'œuvre* represents Professor Nicholas Tulp giving an anatomical lecture on a body which is stretched upon a table before which he is sitting; the audience is composed of seven other persons, who are so admirably represented that it appears as if each countenance was penetrated with the explanations the Professor is giving. The pen cannot describe this wonder of the art; here the work of man triumphs in rivalling nature; for the expression of life and the representation of death are so strongly depicted that the impression this picture makes strikes the spectator at first with a feeling of aversion; yet contemplating the *ensemble*, one discovers not only the great painter, but also that knowledge of human feelings which speaks so forcibly to the heart, and which corresponds perfectly with what Rembrandt often said to his pupils, "that he had made it a strict rule never to "paint anything without following nature."

In 1634 Rembrandt married Saskia, daughter of Rombertus van Uilenburg, pensioner and burgomaster of Leuwarden in Frisia. The eight following years were the happiest period of the artist's life. He received numerous commissions for pictures, and his etchings were also a source of great profit to him. In 1642 his wife died, leaving a son named Titus. Rembrandt married again about 1656, but nothing is known respecting this second marriage, except that it resulted in the birth of two children, who died very young. Repeating without examination the anecdotes collected by Houbraken from unknown sources, many biographers have drawn a portrait of Rembrandt which recent researches prove to be purely fanciful. The documents preserved in the Court of Insolvency at Amsterdam show that in 1656 Rembrandt was under the necessity of abandoning to his son Titus all the real property in which he had a life interest under the will of his first wife, and shortly afterwards he was forced to entrust to a court of law the



REMBRANDT

IN YOUTH

$\{(\alpha_i, \lambda_i)\}_{i=1}^k$







REMBRANDT

IN OLD AGE







administration of his own property, which was sold by public auction. Fortunately for his memory, the inventory of his personal effects has been preserved. It proves that this man, who had been made a type of sordid avarice, devoted nearly the whole of his wealth to the purchase of pictures and engravings by the Italian masters, antique marbles, rare and precious articles of furniture, and objects of art of all kinds. The passion for beautiful works of art and curiosities, and the maladministration of a fortune, estimated at the time of his first wife's death at upwards of 40,000 florins, had been the sole means of reducing Rembrandt to the sad position in which we now see him placed. After abandoning to his creditors absolutely everything he possessed, he withdrew into a laborious isolation. He did not leave Holland, however, and it was in his native country that he completed his marvellous series of engravings, and executed those surprising pictures which prove the exalted nature of his genius. Rembrandt finished his days at Amsterdam, and on October 8, 1669, his mortal remains were interred at the expense of public charity, in the Westerkerk (West Church).

Rembrandt, as chief of the Dutch School, is perhaps the most perfect colourist that ever existed. He has clearly shown in all his works that the grand resources of the art consist in subduing gaudy and harsh colours, because they ought not to be used except for bringing out the principal objects. Rembrandt used them with address, either by glazing them over in the manner of the Venetian School, or by blending other tints to lessen that harshness which dazzles the eyes ; for, by the circulation of air which surrounds all objects, colours receive a reflection from whatever is near them, and consequently all representations of nature ought to participate in those aerial gradations which in Rembrandt's pictures appear to raise the figures from the canvas as if they were animated. As examples of composition, expression, colour, and light and shade, his works rank with those of the greatest artists. In order to thoroughly know and appreciate Rembrandt, it is not sufficient to admire his paintings ; it is also necessary to examine and study the wonderful engravings, upwards of 360 in number, which he executed between 1628 and 1661, and which amateurs search after with an enthusiasm which every year grows more ardent. As an etcher he has neither equals nor rivals.

Among his chief paintings are "Les Syndics de la Halle aux Draps," or "Warders of the Draper's Company," at Amsterdam ; the "Shipbuilder

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and his Wife," in the collection of Queen Victoria; the "Jew Merchant," in the National Gallery; and the large composition called "The Night-Watch," at Amsterdam, representing the Archer's Guild going out to shoot at a mark. Of his historical pictures, the most remarkable are: "Duke Adolphus of Gueldres threatening his Father," and "Moses destroying the Tables of the Law," in the Berlin Museum; the "Sacrifice of Abraham," in the Hermitage at St. Petersburg; the "Woman taken in Adultery" (in the National Gallery), which the descendant of the burgomaster Van Six sold to Mr. Angerstein for £5000; the "Descent from the Cross" and the "Nativity," in the same collection; "Christ in the Garden with Mary Magdalen," and the "Adoration of the Magi," in the collection of Queen Victoria; and "Tobit adoring the Departing Angel," in the Louvre. Of his landscapes, of which he painted fewer than of other kinds of pictures, a characteristic specimen is that known as "Rembrandt's Mill," in the possession of the Marquis of Lansdowne.





## REMBRANDT

### CHRONOLOGY OF HIS LIFE

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1607	BORN AT LEYDEN.		
1630	FIXES HIS RESIDENCE AT AMSTERDAM . . . . .	AGE	23
1631	PAINTS "SIMEON IN THE TEMPLE" . . . . .	„	24
1632	PAINTS "THE ANATOMIST NICHOLAS TULP AND HIS PUPILS" . . . . .	„	25
1634	HIS FIRST MARRIAGE . . . . .	„	27
1640	PURCHASES HOUSE IN THE JODENBEESTRAET . . . . .	„	33
1642	PAINTS "THE NIGHT-WATCH" . . . . .	„	35
1642	DEATH OF HIS FIRST WIFE . . . . .	„	35
1650	HIS SECOND MARRIAGE AND BANKRUPTCY . . . . .	„	49
1661	PAINTS "LES SYNDICS DE LA HALLE AUX DRAPS" . . . . .	„	54
1669	DIES AT AMSTERDAM . . . . .	„	62



# B A C H

1685-1750

FOUNDER OF MODERN MUSIC

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A FAMILY of musicians, whose members have held a respectable position in their art during a period extending over two centuries, is an example of hereditary genius rarely met with in history. The Bach family hold this position in Germany, the cradle of musical art. One member of the family, Johann Sebastian Bach, by his skilful development of the resources of his favourite instrument, the organ, and the flood of masterpieces he composed to enrich the annals of sacred music, not to speak of his labours in other branches of his art, stands apart, not merely among the members of his own family, but deserves, more perhaps than any other composer, through the influence he has exerted among his successors, the title of Founder of Modern Music. He was born at Eisenach, a market town of Central Germany, in 1685, where his father, a practical musician and sound theorist, held the position of Court musician. Left an orphan at ten, he was taken charge of by his elder brother, organist at Ohrdruff, from whom he received his first lessons on the harpsichord. His progress in his musical studies was very rapid, and finding few or no difficulties in his ordinary lessons he could not readily overcome, he asked permission to practise the more difficult compositions in his brother's library, works by Froberger, Fischer, Buxtehude

## BACH

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and others. Permission being refused, young Bach found means to copy them by stealth, a labour of love which occupied his nights for more than six months. This pupilage was soon ended by the death of his brother, and Bach, thrown on his own resources, found a place as treble singer in St. Michael's Church at Luneburg. While here, he frequently walked to Hamburg to hear Reinke, the celebrated organist, and to Celle to listen to the French band in the service of the reigning prince. The change in his voice compelled him to abandon his chorister's position, and in 1703 he joined the band of the Court at Weimar as violinist; but the organ was his favourite instrument, all his spare time was devoted to it, to counterpoint and to composition, and so rapid was his progress, that he was enabled to accept the office of organist at Arnstadt when hardly twenty years of age. This position he held for three years, occupying his leisure in the close study of the existing masters of his art and in developing the manual skill afterwards destined to make him an organist above all rivals. He made frequent visits to Lubeck, to hear the famous organist Buxtehude, whose works he admired, and once remained there three months, secretly studying his manner. In 1707 Bach was organist at Muhlhausen; a year later he visited Weimar, to play before the Grand Duke, who was so charmed with his execution that he appointed him Court organist at Weimar. During the following seven years he composed many of his principal works for the organ. In 1714 he was appointed concert master, a position in which he had constant practice in writing orchestral works and instrumental chamber music. Three years later, Bach, whose reputation as an organist had already begun to spread through all Germany, was pitted against the celebrated French organist, Marchand, then on a visit to Dresden, in a trial of skill, but the latter prudently took to flight on the appointed day, to avoid the contest. Bach played alone before the assembled company, and improvised variations on his rival's themes with such rare abundance of ideas and superiority of execution, that all Germany celebrated his triumph as a national victory.

In 1720 he was offered the post of chapel master to the Court at Kothen; here he remained thirteen years, leading an easy, tranquil existence, exceedingly favourable to the musical studies in which he found so much delight. In 1733 he was appointed musical director to the St. Thomas' School of Leipsic. This position he held for twenty-seven years, devoting

B A C H







himself to the education of his pupils, the care of his family, and to the composition of music in every form then known except dramatic music. His excessive study had injured his eyesight, and operations for cataract, to which his friends induced him to submit, not only failed to prevent coming blindness, but also seriously injured his health. A few years later, in 1750, he died of an attack of apoplexy, in his sixty-fifth year.

Bach was twice married. By his first wife he had seven children ; his second bore him thirteen ; together, eleven boys and nine girls. All his sons became musicians by profession, but two only attained a high reputation in their art.

To his extraordinary musical genius, Bach united social qualities that endeared him to his family and friends. He was a good father, a good husband, and a good friend. Every lover of music, no matter whence he came, was received by him with open arms, for though not rich, his hospitality was unbounded. His office and numerous pupils placed him in a lucrative position, but his family was large, and his expenses always treading fast on the heels of his income. As a travelling musician he might have made a large fortune, had he been ambitious to obtain popular applause. Notwithstanding his undoubted superiority as performer and composer over his contemporaries, he was exceedingly modest in his intercourse with them. When asked how he had attained such high proficiency in his art, he said it was by continual application, and those who chose to work in the same manner could be as successful as himself. He seemed to count as nothing the extraordinary genius with which nature had endowed him.

His labour was indeed prodigious; very few of his works were published during his lifetime ; but he left an immense collection of manuscripts, now scattered about in various libraries, some of which have been since published, but much still remains unedited, hidden away in neglected corners. The number of cantatas he wrote is estimated at 253 ; 7 masses of his are known to exist, 149 psalms, and 150 chorals. His works for the harpsichord, with and without accompaniment, are too numerous to mention, and his instrumental works comprised 17 numbers—overtures, symphonies, concertos, &c.

Thirty-eight years after Bach's death, Mozart called attention to the beauty of his church music, written sixty years before and almost forgotten.

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Zealous amateurs searched up all those precious relics that could be found, and thus saved from destruction what are, even in our days, masterpieces of sacred music. Bach's manual skill as a performer on the organ and harpsichord was far in advance of his time. Works of his own, which he performed with facility, are difficult to play on modern instruments, with all their mechanical improvements. He showed exquisite knowledge of *timbre*, by the novel and ingenious manner in which he combined the stops of the organ to produce new effects; while his thorough knowledge of the construction of the organ itself made him an acknowledged authority in the choice of new instruments.

As a composer, Bach discovered many novelties which have been wrongly claimed for his successors. Gluck is called the father of recitative, but no finer examples are to be found than those written by Bach for many of his cantatas, and especially for his Passion music. Mozart, and even Beethoven, have been credited with the invention of musical effects to be found in Bach's works. No musician has excelled him in the art of combining a great number of voices and instruments together—an art he created himself, for he had few opportunities of hearing orchestral or choral effects on a large scale.

His melody is sometimes fantastic, but it is never commonplace; he seemed to take a pleasure in choosing rough, uncompromising materials for his themes, that at first excite more astonishment than delight, and then proceeds to charm his auditors by skilfully drawing unexpected and pleasing effects from these unlikely sources. His harmony is very effective; it is characterised by boldness rather than by strict adherence to the rigid laws of counterpoint.

The musical idea conveyed by his choruses is aptly compared to that of a people kneeling in respectful adoration before a celestial being, or the cry of triumph of men glorifying God in the incomparable beauty of his creations. Nowhere in the domain of art is the grandeur of religion more worthily celebrated than in the sacred compositions of Johann Sebastian Bach.

# H A N D E L

1685-1759

## THE ORATORIO

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IN no art are the idols of one age displaced by the idols of the next so quickly or so effectually as in music. The melody which drew enchanted tears from the eyes of one generation falls flat and insipid on the ears of the next, and creates wonder how the idol ever came to be worshipped, or what strange taste could find beauty in such an oddity. If the test of genius in a work is its power to move the hearts of succeeding generations long after its author and his coterie of friends have passed away, then Handel's "Messiah" deserves to rank with the plays of Shakespeare, the Madonnas of Italian and Spanish art, and the Marbles of Phidias. All the luxury of modern instrumentation can add nothing to the grandeur and effectiveness of his choral masterpieces. Mozart attempted the task in vain, and Beethoven declared that the simplicity of the means by which Handel had produced such grand effects was little short of magic. Each succeeding decade seems but to add fresh glory to his noble songs; while nearly every other form of musical art is chopped and changed about to suit the passing fashion of the day.

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Most of the composer's life was spent in England, his adopted country. He was the son of a surgeon, and born at Halle in Saxony, in 1685, the same year which gave birth to Bach. His musical instincts manifested themselves in early life, but were not encouraged by his father, who intended his son should follow the law as a profession. Young Handel, however, managed to practise secretly on a spinette, till he could play it tolerably well, although he did not know a note of music. In his eighth year he attracted attention by his attempts to play an organ, attempts showing a singular instinct for correct harmony, rendered more conspicuous by his childlike ignorance of written music. His father was persuaded to renounce his intentions, and placed the boy under the tuition of Zachau, an excellent organist, worthy to guide the steps of so promising a pupil. Zachau taught him the elements of music, and then familiarised him with the works of the most celebrated organists of Germany. At ten years of age Handel began to compose sacred musical pieces, which were sung at the principal church in Halle. At twenty he was able to compose music with singular rapidity, was an excellent performer upon the harpsichord and organ, a good violinist, and familiar with the instruments of music then used in the orchestra.

In 1702 he was appointed organist at Halle, but resigned it a year later, and was engaged as second violinist at the Opera at Hamburg, afterwards as organist. While here he nearly lost his life in a duel with one of his best friends, Mattheson, only escaping by the lucky accident of his adversary's sword striking a large metal button on his coat. During his residence at Hamburg he composed a number of works for the church and the opera, besides giving lessons to many pupils. His first work of importance was a kind of oratorio on the "Passion," his second an opera, "Almira," which had a successful run, and was followed by another, "Nerone," not so fortunate.

Handel visited Italy in 1708, where his operas, "Rodrigo" and "Agrippina," written for the Italian stage, were received with extraordinary favour. On his return to Germany, two years later, he was offered and accepted the position of chapel-master at the Court of Hanover, with a good salary and permission to visit England, a voyage Handel was very anxious to make. He arrived in London in 1710, and composed an opera, "Rinaldo," which was performed at the Haymarket with great success, towards the end of the year. Compelled by his engagement to return to Hanover, he quitted

H A N D E L







England only to return in 1712. His patron, the Elector of Hanover, ascended the throne of England as George I., in 1714, and Handel, whose prolonged visit to London had offended him, succeeded in again finding grace in his eyes by writing a symphony, followed by several instrumental pieces, for a *fête* on the Thames, known as the "Water Music." This, and an apology, reinstated him in royal favour, with an increased salary, and Handel now determined to remain in England. He was appointed musical director to the Duke of Chandos, for whose chapel he composed the celebrated "Chandos Anthems," and for whom he wrote his first English oratorio, "Esther," and the Pastoral of "Acis and Galatea."

In 1720 a society was formed to introduce Italian Opera on the London stage. Handel's services were engaged to promote the enterprise. He went to Italy to engage a company, and his first opera, "Radamisto," met with an exceedingly favourable reception. "Floridante," "Ottone," "Scipione," "Alessandro," and other operas followed with more or less success. The enterprise, however, proved a failure. A rival society was formed, but neither was able to establish Italian Opera permanently in England. Handel had saved £10,000 during his musical career on the continent, and in England. He lost this and ran himself in debt in an attempt to carry on the opera single-handed against violent opposition. His cherished scheme had to be abandoned, and then, with injured health and bankruptcy before him, he applied himself to the composition of sacred music, his famous Oratorios, the works by which he finally achieved a lasting reputation. The "Messiah" was written and performed in Dublin in 1742, where he had gone on a visit. It received a most favourable reception. An attempt to introduce Oratorio on the London stage with scenic effects met with no encouragement. Handel then resolved to give concerts of sacred music. These were so successful that he continued them annually, and in the course of ten years not only paid off all his debts, but also saved about £20,000. His excessive labour had weakened his eyesight, and three operations for cataract undertaken to relieve him were unsuccessful. In the end, Handel, like Bach, became blind. When he appeared in public at his concerts he had to be led to the organ, and the grand old man was brought forward to receive the applause of the audience.

The intense activity he had displayed through life began to tell on his bodily strength also; this gradually declined, and, on the seventeenth

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anniversary of his first performance of the "Messiah," Handel died in his seventy-fourth year. He was buried in Westminster Abbey.

Considering the multiplicity of his employments as director of concerts and operatic manager, it is a wonder how he ever found time to write the fifty operas, twenty oratorios, and great quantity of church music, cantatas, songs, and instrumental pieces preserved in the Queen's Library. He shunned society, never leaving his house except on business. Visitors he refused to see, admitting only three friends to his presence—his pupil, Smith ; a painter, Goupy ; and a dyer, Hurter. He was never known to have the slightest affection for any woman, and lived to the end in the most rigorous celibacy. His compositions were written with marvellous rapidity, and relaxation sought only in essaying them on a harpsichord, the keys of which were thumbed into spoon-shaped cavities by his incessant practice.

Handel's features retained their noble handsome lines, even in old age. His figure was tall and erect, though somewhat too stout ; and his manner, when not agitated, expressed a tranquil agreeable disposition.

## H A N D E L

### CHRONOLOGY OF HIS LIFE



1685	BIRTH AT HALLE.	
1705	GOES TO HAMBURG, FIRST OPERA "ALMINA" . . .	AGE 20
1706	VISITS FLORENCE, "RODRIGO" PERFORMED . . .	," 21
1707-8	VISITS VENICE, ROME, AND NAPLES . . .	," 23
1709	CHAPEL-MASTER TO THE ELECTOR OF HANOVER . .	," 24
1710	FIRST COMES TO LONDON . . . . .	," 25
1711	"RINALDO" PLAYED, RETURN TO HANOVER, COMPOSED A "TE DEUM" FOR THE PEACE OF UTRECHT . . . . .	," 26
1713	SETTLED IN LONDON . . . . .	," 28
1718-21	BECAME CHAPEL-MASTER TO THE DUKE OF CHANDOS, AND COMPOSED "ESTHER," "ACIS AND GALATEA," WITH MANY ANTHEMS AND INSTRUMENTAL PIECES FOR HIM . . . . .	," 33-36
1733	"DEBORAH" . . . . .	," 48
1738	"ISRAEL IN EGYPT" . . . . .	," 53
1742	"MESSIAH" FIRST APPEARED . . . . .	," 57
1751	BECOMES BLIND . . . . .	," 66
1759	DEATH . . . . .	," 72







# M O Z A R T

1756-1791

## THE OPERA

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AMONG those whose genius has contributed to give the Opera its present highly artistic form, Mozart occupies the foremost rank. Born at Salzburg in 1756, the son of a musician, there is no example in history of a more happy musical organisation than Mozart's, or of one manifested so early in life. When three years old he attracted attention by his evident delight in seeking out and striking chords on the piano, thirds and sixths specially pleased him. The musical lessons of his sister, five years older, he learned easily, and under the happy tuition of his father, began himself to take lessons in his fourth year. In his fifth year he composed little melodies with correct harmony, of a simple character, which were written out for him by his father. The boy had an exquisite ear for pitch, and could detect a slight difference in the tuning of a violin with singular accuracy. His sister was an admirable player on the harpsichord in her eleventh year. The father, whose position as vice chapel-master at Salzburg was a poorly paid one, determined to give concerts in various cities to exhibit the precocious talent of his children. Mozart, with his sister, made his first appearance in public at Munich, in his sixth year, afterwards visiting Vienna, Paris, and

London, everywhere exciting astonishment, among old musicians even, by his wonderful musical abilities. He could play on the organ, harpsichord, piano, and violin, accompany French and Italian songs at sight, and readily transpose them into difficult keys.

The boy's exquisite sensibility coloured all his actions. He sought the love and friendship of all who came near him with a childlike simplicity that made him a general favourite. One day, as he sat in the lap of the Empress of Austria, he lost his balance and slipped down on the floor. One of the daughters of the Empress, Marie Antoinette, afterwards the unfortunate Queen of France, hastened to lift him up and soothe him. "You are very 'kind,'" said the little artist of six years. "I will marry you."—"Why her, 'rather than one of my other daughters?'" asked the Empress. "Out of 'gratitude,"' said Mozart. "She was very good to me, while her sisters 'never stirred to help me.'" To all who came near him he asked one constant question, "Do you love me?" And his little eyes filled with tears if an answer were not quickly given. For his father he had the profoundest respect. "God first and then papa," was a motto he frequently repeated.

After making the tour of Europe, his father returned to Salzburg and set to work to give his son a thorough musical education, in theory and practice. He bestowed the greatest care on his education, assisting and encouraging all his youthful essays in composition with the enthusiasm of an artist added to a father's pride. Happy would it have been for poor Mozart if all his later surroundings had been of an equally loving kind. He studied the works of the famous organists of Germany and those of the old Italian masters, and it was this happy combination in his studies of two wholly different schools that prepared him for the task on which his reputation chiefly rests, that of fusing together into a single work the severe harmony of German music with the charming melody of Italy. The position of the family at Salzburg was a hard and unpleasant one, for the father was wretchedly paid. They were obliged to travel about giving concerts to keep out of debt. Mozart sought employment elsewhere without success. He arrived in Paris in 1778, when the contest between the rival musical systems of Gluck and Piccini was at its height, and for six months vainly sought an opportunity to produce an opera. The death of his mother, who had accompanied him to Paris, was a severe blow to him, and he returned to Salzburg, at his father's request, just as his prospects in Paris began to

A very faint, out-of-focus portrait of Wolfgang Amadeus Mozart occupies the center of the page. He is shown from the chest up, wearing a powdered wig and a dark coat over a white cravat. His right hand is raised to his forehead in a thoughtful pose.

M O Z A R T

AT FIVE







M O Z A R T

AT THIRTY







brighten. The time spent in Paris had not, however, been wasted, for he had the chance of hearing the various kinds of opera then in vogue. He was now appointed concert-master and organist at Salzburg, with a small salary, and permission to travel occasionally to perform his new works in larger cities. "Idomeneo" was composed in 1780 for the Italian Opera at Munich, and was received with great applause in spite of its novelty. This work belonged to no existing school of music. It was as original in its phraseology and development as in its modulation, harmony, and instrumentation, and introduced a new epoch in dramatic music, which has not ceased to influence the stage, even in our days.

Mozart's master, the Archbishop of Salzburg, treated him as if he were a domestic servant, and seemed to be jealous of the applause the young musician won from his admirers. At last Mozart threw up his miserable situation under him and determined to support himself and the young wife he had married by giving concerts and music lessons. The Emperor Joseph of Austria tried to found a German Operatic School, and Mozart wrote his "Belmont and Constanza" to promote this idea. There was, however, strong opposition displayed by the lovers of Italian music at Vienna, and both the opera and project failed. In 1786 he set the "Marriage of Figaro" to music as an Italian opera. The piece was successful, though violently assailed by his rivals and opponents. At Prague its reception was so favourable, Mozart was induced to visit that city, and here he spent the happiest period of his life. His opera of "Don Giovanni" was written in 1787 at Prague, and met with great success there, although coldly received at Vienna. In 1788 he returned to Vienna, and now came the busiest period of his life. It was at this time he began to feel symptoms of a disease of the lungs, coupled with a nervous affection, which often threw him into fits of melancholy. He worked feverishly to drive away his sad thoughts, composing with incredible rapidity, yet all this work bears the stamp of genius and perfection. The fear of an early death took possession of his mind. He thought he had not done enough work to establish his reputation, and he exhausted his strength by incessant labour day and night. It was in this condition he composed the "The Magic Flute," an opera wholly unlike anything he had written before. That a dying man could fill a fairy tale with the beauty and freshness of the melody he wrote for it, seems scarcely credible. This opera had an unexampled success at Vienna, being played no less than 120 times

running, and was hailed with enthusiasm all over Germany. While he was at work on "The Magic Flute" a mysterious stranger applied to him to compose a Requiem, and paid for it handsomely in advance. Mozart's health was already shattered by his intense labour, and being unable to discover the name of the stranger, the event preyed on his mind until he fancied there was something supernatural about it. He worked at it with the firm conviction it was his own Requiem; nothing could dispel the fatal delusion. His wife and friends tried in vain to distract his attention, but he continued to work on with restless energy until illness confined him to his bed, and death ended his sufferings at the early age of thirty-six. While on his death-bed he was nominated chapel-master to St. Etienne Cathedral; another still better appointment was offered him at Amsterdam. The ill-fortune which pursued him through life, with brutal masters and petty rivalries, filled up the cup by dangling fame and wealth before his dying eyes.

In looking over the long list of his works, it is astonishing to think a man who spent so much of his time in travelling about giving concerts and died in his thirty-sixth year, could ever have found time to accomplish so much. He wrote 800 works of various kinds, comprising 18 operas, 49 symphonies, 15 overtures, 70 pieces of sacred music, not to speak of an immense quantity of work he began but left uncompleted. No musician of any epoch has possessed so universal a genius for all the departments of musical art as Mozart. He was the greatest pianist of his time in Germany; his cantatas bear the inspiration of a true religious spirit, and in the Opera he effected nothing less than a complete transformation. "Idomeneo" was a revolution in the Lyrical Drama. The change was carried to its highest pitch in "The Marriage of Figaro"; and the Romantic Opera may almost be said to have been created by "Don Giovanni" and "The Magic Flute." His genius rose steadily without a sign of feebleness to the day of his death, and had he lived a few years longer, still grander works than these might have been expected from his fertile pen.

# BEETHOVEN

1770-1828

GREATEST OF MUSICIANS

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LUDWIG VAN BEETHOVEN was one of those rare men who appear only at long intervals and make an epoch in an art. He was born at Bonn, on the Rhine, in 1770. Unlike Mozart, young Beethoven showed little or no predilection for musical studies, but his father compelled him to practise on the harpsichord daily, in his fourth year. It was not until he had made some progress in his art that his ardour began to be excited. Mozart was a musician by instinct. Beethoven's musical inclinations were intellectual rather than intuitive, and had to be awakened before his interest was excited. His early teachers, Pfeiffer and Vander Eden, laid the foundation for the technical skill which afterwards made him one of the most able pianists of Germany, and a later teacher, Neefe, made him familiar with the grand conceptions of Bach and Handel. For these works he had an admiration that became a kind of worship in after-life. When eleven years old, it is said he could play the whole of Bach's pianoforte exercises, and had already shown the bent of his genius by composing three sonatas. His early education was neglected, and too exclusively devoted to music; it was not until his twenty-fifth year that he made amends for this by the study of general

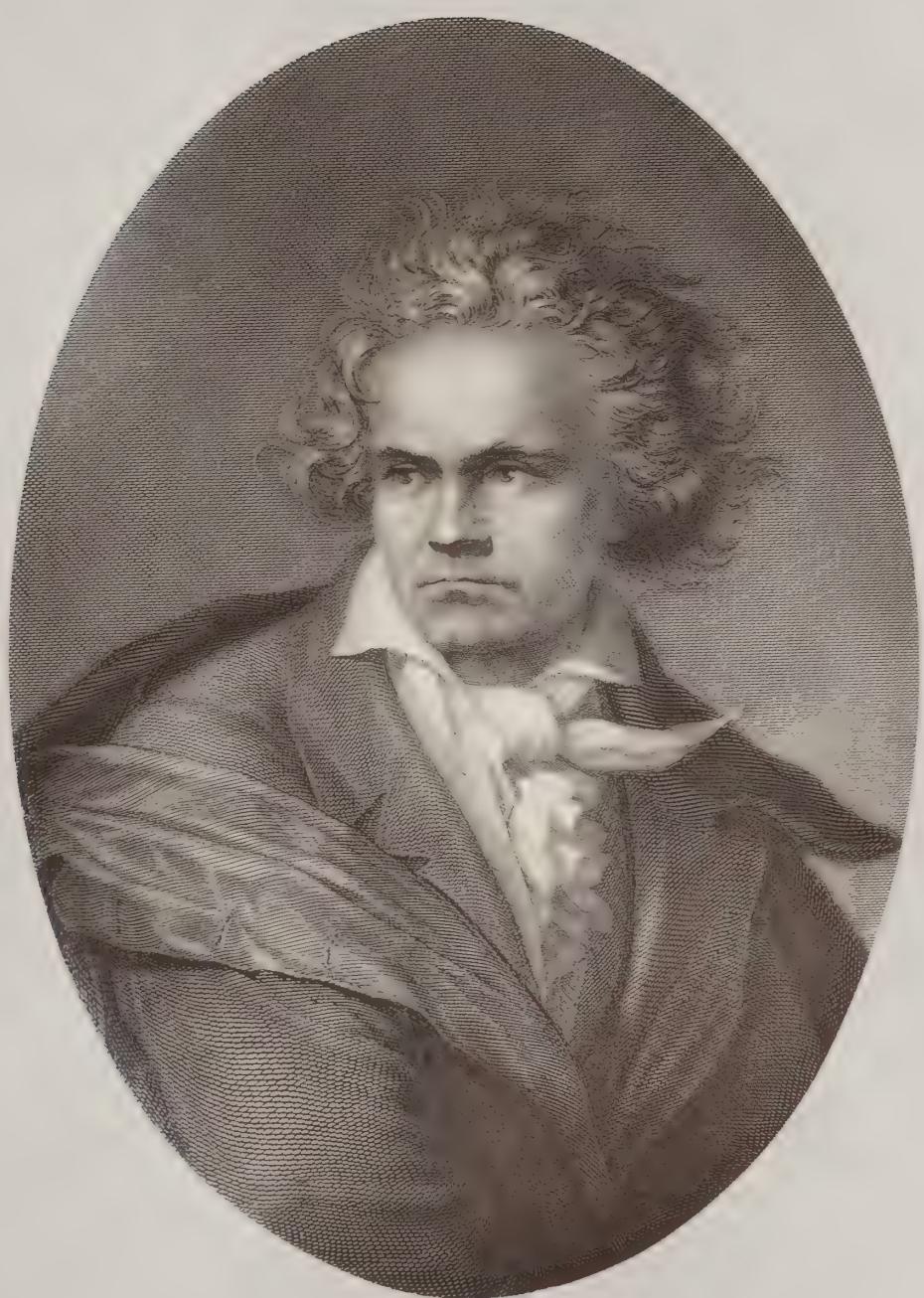
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literature. Then he was smitten by a veritable passion for reading the great German poets, and the works of Homer, Virgil and Tacitus, a passion which helped in some measure to relieve the troubles and afflictions of his unhappy life.

In his eighteenth year he went to Vienna to study with Mozart. Recalled to Bonn by the illness of his mother, who died shortly afterwards, he became the main support of the family. In 1792, his two younger brothers having found employment, he returned to Vienna, where, with the exception of short voyages undertaken for business or pleasure, he remained for the rest of his days. The first five years of his residence at Vienna were the happiest of his life. He had excellent patrons, was received into the best society, and became a general favourite by his admirable skill on the harpsichord, although his manners and temper were not of the kind to make or keep friends. When he arrived at Vienna, he possessed a rare talent of execution, but very little knowledge of harmony or composition. These he studied under Haydn and Albrechtsberger. His rapid progress in the study of musical form is due to his own unaided efforts, rather than to any assistance he received from his teachers, whose methods were too scholastic to please his original tastes. Before the year 1800 he had composed twenty sonatas for the pianoforte, a large number of trios and quartettes, as well as his first and second symphonies. The sale of his musical publications brought him very little money, and his position for some years was not an easy one. A pension was at length settled upon him, on condition that he should continue to live in Austria. Then he fixed his residence at Baden, a pretty village near Vienna ; and there he would walk about for hours together in the most unfrequented spots, shunning all companionship, composing as he walked. It was his habit never to write down a single note, until the whole piece was complete in his head ; but this habit did not prevent him correcting and modifying his manuscripts, until he was satisfied with them. His works had already placed him in a high position among composers, when a calamity of the most dreadful kind to a musician—the loss of hearing—gradually fell upon him, and finally rendered him quite deaf. His deafness sorely afflicted him, and had a marked effect upon the character of his compositions, giving them the tinge of passionate melancholy. The secret of the whole life of Beethoven is revealed in his sad complaints over the incurable deafness coming upon him. It saddened his thoughts,

BEETHOVEN







and was the cause of the fits of ill-temper and misanthropic tendencies he manifested. Friends and admirers surrounded him, yet he led a solitary life, and frequently changed his lodgings to avoid visitors. To add to his troubles, he became involved in a law suit, relating to the custody of his nephew, and for several years he produced but few new works. This nephew was wholly unworthy of the strong affection Beethoven lavished upon him. The boy failed to pass his school examination, and made an unsuccessful attempt to commit suicide. As this was an offence against the laws of Austria, Beethoven was compelled to remove his nephew from Vienna. He went to reside on his brother's estate on the Danube, but the society of his brother's family became insupportable, and he returned to Vienna in 1826. The return journey was undertaken in cold wet weather, he caught a severe cold, which brought on inflammation of the lungs, succeeded by dropsy, and died in his fifty-sixth year.

Beethoven was never married, but his heart was more than once sensibly affected by the tender passion, even in his mature years. He treated his pianoforte as an intimate friend, to whom he could confide his thoughts and secrets, and taught it to respond in sympathy with all his innermost feelings, making his music the medium for communicating the feelings which swelled his own breast. Beethoven had a fine large head, and was endowed with mental capacity that would have made him a man of mark in any sphere of life. For reading, he had an insatiable appetite, being specially fond of history. He was republican in politics, and composed a symphony in honour of Napoleon, as first consul of France, but tore it up when he heard that Napoleon had made himself an emperor. Afterwards persuaded to recompose it, he replaced the second part—a triumphal march—by a funereal march, to express the loss of his hopes in the man, and called it the "Heroic Symphony."

Rochlitz, who visited Beethoven in his later years, thus describes his personal appearance : He was of short stature, thick-set and bony, slightly round-shouldered, with a full face, somewhat flushed, and brilliant piercing eyes that seemed to transfix you. His thick black hair fell in uncombed masses round his magnificent head. There was no play in the features, nor in the eyes, so full of life and genius, but an expression of benevolence and timidity, wholly unlike the character his fits of passion gave him. In all his manner, one could see the strained attention to catch every sound, noticeable

in the manner of deaf persons of a sensitive temperament. He would speak gaily for a minute, and then sink into a profound silence.

Barbedette, speaking of Beethoven's work and genius, says, "Bach "created the typical form of the sonata, the form which is most logical, "largest, and most readily adapted to the development of a serious "thought, or even that of some capricious fancy, restrained within due "limits by the laws of art. The first part explains the subject, and develops "its plan, terminating with a brief synopsis and peroration, then comes a "slow movement," lending itself to the inspiration of melancholy dreamy "thoughts; this is followed by a third part, revelling in wild fantasie; and "the whole ends with a fourth, of a lively captivating character, leaving the "auditor under the influence of a pleasing impression. Such is the frame- "work of the sonata, on which, for more than a century, all the great "composers have exercised their genius. Haydn composed sonatas for a "whole orchestra, and created the quartet and symphony. Mozart modified "it to form the concerto, by making it a grand composition, rich in effects. "While Beethoven—passionate, poetic Beethoven—took his predecessors' "models, and surpassed them all. He made few innovations on the "traditional form of the sonata. He has enriched it with the scherzo, a "ravishing interlude that takes the place of the old minuet (the third part). "When he does depart from the classical form, it is in his musical trifles, "charming in themselves, but only the amusement of a great composer. "Beethoven's genius was universal, he has embraced the whole circle of "human emotions. It is not in this sense that Michael Angelo, Raphael, "and Leonardo di Vinci, though they were painters, architects, and poets, at "the same time, were universal. Each of them represents a special phase "of human nature. Beethoven has felt all phases, and expressed all; the "simple emotions of confiding youth, then the difficulties of life, with the "courage that surmounts them, the combat, the victory, and the heroic joy "it brings; finally, the exhaustion of a soul broken by the struggle, the "deceptions of an unhappy love, the renunciations of earthly affections and "thirst for the ideal, celestial contemplation, the solitary communion of "man with the Infinite—this is the immense circle which his genius has "embraced; Goethe alone in literature has equalled this universality.

## APPENDIX TO VOLUME II.

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### SOURCES OF THE PORTRAITS

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#### PHIDIAS.

Composed by De Mar, from fragments of the Parthenon in the British Museum.

#### PRAXITELES.

From an old print of an antique bust. Of doubtful authenticity ; the general character of the bust is of the time and style of Praxiteles.

#### LEONARDO DA VINCI.

The celebrated engraving by Raphael Morghen, from the painting by Leonardo in the Gallery at Florence.

#### MICHAEL ANGELO.

Original painting by Michael Angelo himself, belonging to the Baron d'Alquier. T. L. Potrelle, del. et sculp. Hall Collection.

#### RAPHAEL.

1. "As a Child." Original painting by Raphael, in the Ducal Gallery in Brunswick. Engraved by G. Schroder, 1821.

2. "In Youth." Gallery at Florence, Raphael, pinxt. B. Desnoyen, del. Forster, sculp. 1836.

3. "At Thirty." The picture in the Louvre, Paris. Raphael, pinxt.

For information on portraits of Raphael, see the 'Review Litteraire,' 4th Nov. 1876.

#### CORREGGIO.

The original painting in Parma. Ravenel del. sculp. Parmæ, 1781. Didot Collection.

## TITIAN.

1. Portrait of Titian painted by himself. From the Gallery of the Duke of Orleans. Drawn by Beaudoin. Engraved by Romanet.
2. "Aged." Original painting belonging to Chaix d'Est-Ange. Titian, painter. Engraved by Alf. Francoise, 1842.

## RUBENS.

1. From the painting by Vandyke, in the National Gallery, London. Engraved by John H. Robinson.
2. "Rubens at Maturity." Vandyke, pinxt. Vanden enden exeudit. Drugulin Collection. The engraving is marked, "Avant le nom de Paul Pontius. De la plus haute rarité."

## REMBRANDT.

1. "Young." Fine mezzotint engraving. From the painting by Rembrandt himself. Didot Collection.
2. "Old." Line engraving. Didot Coll. Upper portion of three-quarter length portrait. He holds brushes and palette in his hand. This is the most characteristic portrait of Rembrandt.

## BACH.

Modern line engraving. C. Jäger, pinxt. F. Andorff, sculp.

## HANDEL.

Line engraving from Dr. Arnold's edition of Handel's works. Hudson, pinxt. W. Bromley, sculp., 1789.

## MOZART.

1. "As a Child." Portrait of Mozart, with father and sister performing at the piano. Very fine French lithograph. Scarce. L. E. de Carmontelle, del., 1764.
2. "At Thirty." Line engraving. Upper portion of full length portrait, holding note-book and pencil in hand. Modern, features very handsome. Barfus, sculp., Munich.

## BEETHOVEN.

Companion to the last. These pictures characterise the genius of the two men. Barfus, sculp., Munich.

# THE STREAM OF HISTORY.

## CHRONOLOGICAL CHART

OF THE

# HUNDRED GREATEST MEN

*Of the World, arranged according to date of birth.*

Cent.

B.C. HOMER, Ancient Poetry  
VI. MOSES, Hebrew Lawgiver  
CONFUCIUS, Chinese Ethics  
BUDDHA, Religious Reformer of India  
ZOROASTER, The Religion of Persia  
THALES, Ionian Philosophy  
PYTHAGORAS, Dorian Philosophy  
SOLON, 638—558, Athenian Lawgiver  
V. ÆSCHYLUS, 525—456, Founder of Tragedy  
PINDAR, 518—439, Lyric Poetry  
THEMISTOCLES, 514—449, Maker of Athens  
PERICLES, 499—429, Ruler of Athens  
SOPHOCLES, 495—405, Athenian Dramatist  
PHIDIAS, 490—432, Ancient Art  
HERODOTUS, 484—406, The Father of History  
EURIPIDES, 480—406, The Philosophic Dramatist  
THUCYDIDES, 471—402, The Historian of Greece  
SOCRATES, 469—399, Founder of Moral Philosophy  
HIPPOCRATES, 460—357, Father of Medicine  
ARISTOPHANES, 444—380, The Old Comedy  
IV. PLATO, 430—347, Synthetic Philosophy  
DEMOSTHENES, 388—322, Greek Oratory  
ARISTOTLE, 384—322, Analytic Philosophy  
ALEXANDER, 356—323, Conquest of Asia  
MENANDER, 342—291, The New Comedy  
III. ARCHIMEDES, 287—212, Founder of Physics  
I. CICERO, 106—43, Roman Oratory  
CAESAR, 100—44, The Roman Empire  
LUCRETIUS, 95—55, Didactic Poetry  
A.D. VIRGIL, 70—19, National Poet of the Romans  
I. ST. PAUL, 9—66, The Apostle of Christianity  
TACITUS, 54—117, Political Historian  
II. LUCIAN, 120—200, Greek Criticism  
GALEN, 135—201, Anatomy  
IV. ST. AUGUSTINE, 354—430, The Christian Theology  
VII. MAHOMET, 570—632, Religion of Arabia  
VIII. CHARLEMAGNE, 742—814, The Holy Roman Empire  
IX. ALFRED, 849—901, The Saxons  
XI. WM. THE CONQUEROR, 1027—1087, The Normans  
XII. ST. FRANCIS, 1182—1226, The Mendicant Orders  
ST. THOMAS AQUINAS, 1224—1274, The Scholastic Philosophy  
XIV. DANTE, 1265—1321, Father of Modern Poetry  
XV. GUTENBURG, 1400—1462, Printing  
COLUMBUS, 1430—1506, America  
DA VINCI, 1452—1519, Renaissance of Art  
XVI. ERASMUS, 1467—1536, Revival of Learning  
COPERNICUS, 1473—1543, The Solar System  
M. ANGELO, 1474—1564, Sculpture and Architecture  
TITIAN, 1477—1576, Venetian School of Painting  
LUTHER, 1483—1546, The Reformation  
RAPHAEL, 1483—1520, Prince of Painters  
LOYOLA, 1491—1556, Founder of the Jesuits

Cent.

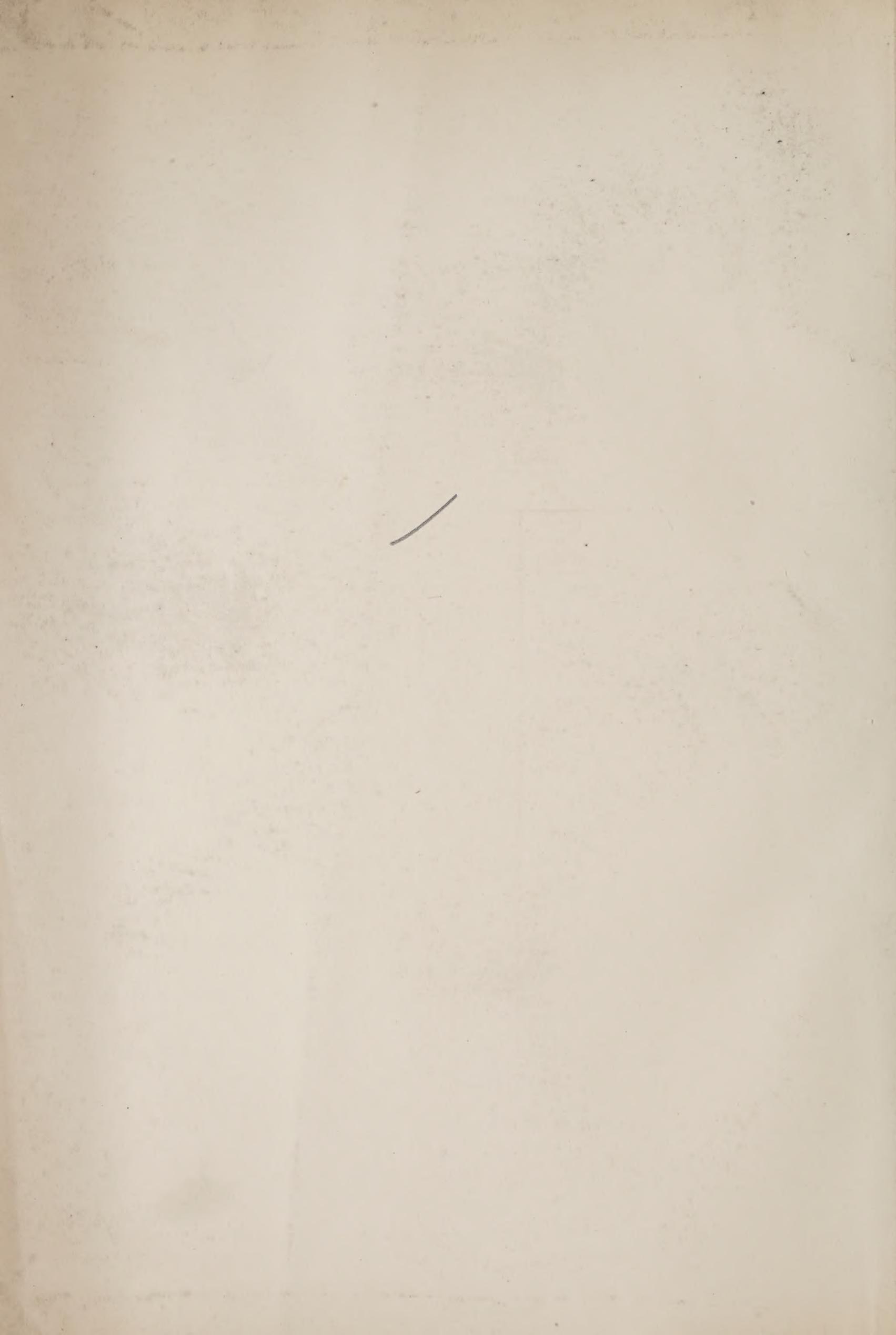
XVI. PALISSY, 1508—1590, Pottery  
CALVIN, 1509—1564, Puritan Religion  
MONTAIGNE, 1533—1592, The Modern Essay  
WM. THE SILENT, 1533—1584, Father of the Dutch Republic  
SCALIGER, 1540—1609, Scholarship  
CERVANTES, 1547—1616, Author of Don Quixote  
BACON, 1561—1626, The Inductive Philosophy  
SHAKSPEARE, 1564—1616, Prince of Poets  
GALILEO, 1564—1642, Modern Astronomy  
XVII. KEPLER, 1571—1630, Celestial Mechanics  
RUBENS, 1577—1640, Flemish School of Painting  
HARVEY, 1578—1657, Physiology  
RICHELIEU, 1585—1642, The French Monarchy  
DESCARTES, 1596—1650, Modern Philosophy  
CROMWELL, 1599—1658, English Commonwealth  
MILTON, 1608—1674, Paradise Lost  
REMBRANDT, 1608—1669, Dutch School of Painting  
MOLIERE, 1622—1673, Modern Comedy  
BUNYAN, 1628—1688, Pilgrim's Progress  
LOCKE, 1632—1704, Empiric Philosophy  
SPINOZA, 1632—1677, Pantheism  
RACINE, 1638—1699, French Tragedy  
NEWTON, 1642—1727, The Law of Gravitation  
XVIII. PETER THE GREAT, 1672—1725, Russia  
BACH, 1685—1750, Founder of Modern Music  
HANDEL, 1685—1759, The Oratorio  
MONTESQUIEU, 1689—1755, The Philosophy of History  
VOLTAIRE, 1694—1778, Modern Letters  
WESLEY, 1703—1791, Founder of Methodism  
FRANKLIN, 1706—1790, Electricity  
LINNEUS, 1707—1778, Founder of Botany  
HUME, 1711—1776, Eighteenth Century Philosophy  
FREDERIC THE GREAT, 1712—1786, Rise of Prussia  
ROUSSEAU, 1712—1778, The French Revolution  
KANT, 1724—1804, German Philosophy  
LESSING, 1729—1781, German Criticism  
WASHINGTON, 1732—1799, The American Republic  
ARKWRIGHT, 1732—1792, Cotton Spinning  
WATT, 1736—1819, Steam  
GIBBON, 1737—1794, Roman History  
LAVOISIER, 1743—1794, Chemistry  
GOETHE, 1749—1832, Greatest Modern Poet  
MOZART, 1756—1791, The Opera  
NAPOLEON, 1769—1821, Modern Military Science  
XIX. CUVIER, 1769—1832, Founder of Zoology  
BEETHOVEN, 1770—1827, Greatest of Musicians  
SCOTT, 1771—1832, The Historic Novel  
STEPHENSON, 1781—1848, The Locomotive  
FARADAY, 1791—1867, Modern Physics











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